

# MUSICAL COURIER

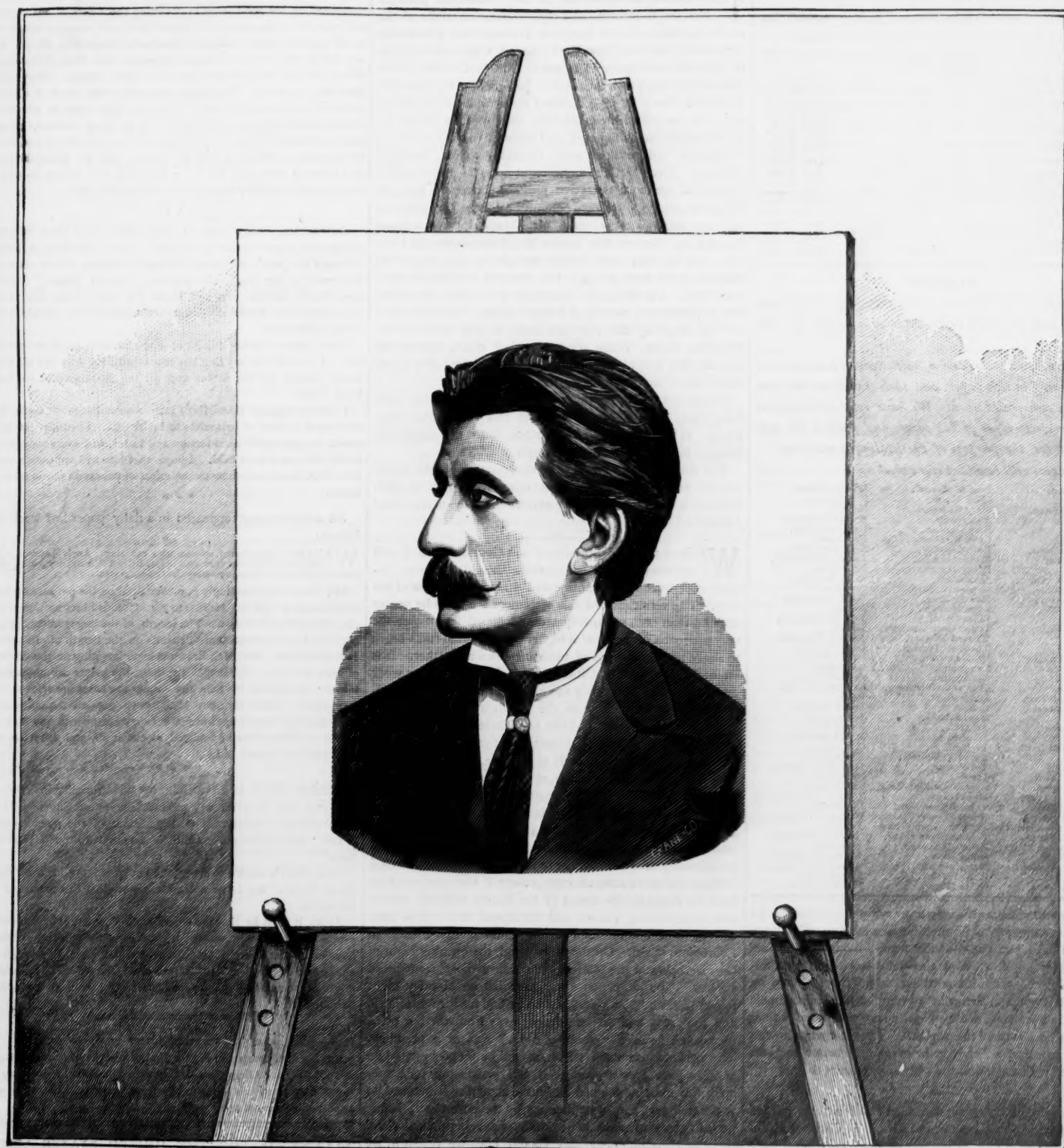
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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WHOLE NO. 249.



MORITZ MOSZKOWSKI.

## THE MUSICAL COURIER.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembranch,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Seacchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
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Anna de Bellocca,	Kate Claxton,	L. G. Gottschalk,
Estika Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janaschek,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thury,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellena Montejo,	Boucault,
Kellogg,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Richard Wagner,	John T. Raymond,	Lester Wallack,
Albani,	Theodore Thomas,	McKee Rankin,
Annie Louise Cary,	Dr. Damrosch,	Boucault,
Emily Winstan,	Campanini,	Osmund Tearle,
Lena Little,	Guadagnini,	Lawrence Barrett,
Murio-Celli,	Constantin Sternberg,	Rossi,
Chatterbox-Bohrer,	Dengremont,	Stuart Robson,
Mme. Fernandez,	Galassi,	James Lewis,
Lotta,	Hans Balata,	Edwin Booth,
Minnie Palmer,	Arbuckle,	Max Treuman,
Donald,	Liberati,	C. A. Cappa,
Maria Louise Dotti,	Ferranti,	Montegriffo,
Geistinger,	Anton Rubinstein,	Mrs. Helen Ames,
Fursch-Madi,	Del Puente,	Maria Litta,
Catherine Lewis,	Joseffy,	Emil Scaria,
Zélie de Lussan,	Mme. Julia Rive-King,	Hermann Winkelmann,
Blanche Roosevelt,	Hope Glenn,	Donizetti,
Sarah Bernhardt,	Louis Blumenberg,	William W. Gilchrist,
Titus d'Ernesti,	Frank Vander Stucken,	Ferranti,
Mr. & Mrs. Geo. Henschel,	Fredric Grant Gleason,	Johannes Brahms,
Charles M. Schmitt,	Ferdinand von Hiller,	Robert Volkmann,
Friedrich von Flotow,	Julius Riets,	Moritz Moszkowski,
Franz Lachner,	Max Heinrich,	Anna Louise Tanner,
Heinrich Marschner,	E. A. Lefebvre,	Filoteo Greco,
Frederick Lax,	Ovide Musin,	Wilhelm Junck,
Nestore Calvano,		

It is a remarkable fact that whatever symphony of Beethoven one may chance to hear well executed, one will always think that particular one the most beautiful one of the nine. On Thursday night, when at the concert of the Chorus Society, we placed the fifth at the head of the list, and on Friday afternoon and Saturday evening, at the Philharmonic Society's performance, we were quite sure that none is finer and more lovely than the seventh. Thus it always is with works of true genius; they grow on one the better one gets acquainted with them and the oftener one hears them.

WE begin with this number a series of articles printed from the advance sheets of Mr. A. F. Christiani's important work on "The Principles of Expression in Piano-forte Playing." This book has been so highly spoken of by some of our authorities on musical, and more especially on pianistic matters, that we doubt not that our readers will

find the opening chapters which we print both valuable and interesting. The book in its entirety will make its appearance soon, and ought to be in the possession of every professional and amateur pianist.

IT is very flattering for us to find a whole column of musical items in the programme of the Oratorio Society taken from THE MUSICAL COURIER. The same courtesy was extended to us throughout last year in the programmes both of the Oratorio and Symphony societies, but not a single word of credit was given to the source from which the news was taken.

WE noticed at the Philharmonic Concert that the weeding-out process which Mr. Theodore Thomas successfully began several seasons ago, has been carried to some further extent this season. Especially among the first violins was the absence of some old and familiar faces apparent, and in their stead sat others, younger and, let us hope, more competent, certainly less worn. Assuredly the changes must have been for the better, as the orchestra, to our mind, has never played with better ensemble and more fire and energy than it did last Saturday night.

THE committee appointed at the instance of John A. McCaull to examine and report upon the books of the Casino, as kept since its inception, favored that gentleman, his backers and the New York Concert Company with the result of its investigation last week. Mr. McCaull must feel remarkably happy over the result. Jesse Seligman, Robert B. Roosevelt, Percy R. King, Edward Kemys and C. W. Kohl-satt, who comprised the committee, employed an expert for the investigation, as directed, and reported that the entire investigation had resulted most favorably to Mr. Rudolph Aronson. Thus McCaull's onslaught upon the projector and founder of the most attractive pleasure house of the city fell to the ground. His own committee declared in substance that his bitter attacks upon Mr. Aronson were without foundation. No one who knows Mr. Aronson ever had any idea that he had been foolish enough, to say naught of dishonesty, to even attempt the reckless method charged upon him. Yet McCaull, Cummings & Co. have proceeded with a persistency worthy of a better cause. Being knocked on the head by the Attorney-General, they went to the Supreme Court; being thrown out of court, injunctions and all, they sought a committee. Possibly they now know what the committee think of their behavior.

Slandorous charges, which, if proved, are criminal, have been made against Mr. Aronson in this remarkable campaign. It may be learned by someone that it is a dangerous thing to indulge in such proceedings.

The stockholders showed their appreciation of Mr. Aronson by extending his tenure of office from 1886 to 1888. McCaull's contract for fortune expires in May next. *Fiat justitia!*

WE have repeatedly predicted that German opera, if well represented here, would drive the old, worn-out, insipid repertoire of the antiquated Italian school out of the field. The verification of this statement seems to be nearer at hand than even we anticipated and hoped for. With the very approach of works of a higher order, the old ruins begin to shake and show signs of tumbling down altogether. It is an undeniable fact that Italian opera during the first week was a failure, and that only the all-powerful and ever-attractive name of Patti drew to the Academy of Music a full house on Friday night. Affairs over there seem to be in a sorry plight and Mapleson threatens to throw up the sponge, a thing he ought to do as early as possible, as he has sponged long enough on the directors of the Academy and on the patient population of this country. Patti herself, who, through the fact that the Marquis de Caux has been granted a divorce from her, has become a free woman once more, is ready to leave the gallant Colonel in the lurch and would unquestionably take the steamer to Paris, where she is offered a brilliant and more assured engagement, if she were not kept from so doing by the dread of the deadly sickness that is now depopulating France and its capital at a furious rate. This is how affairs stand in the camp of the Italians in Fourteenth street. On the other hand, the opening night of German opera at the Metropolitan was a most pronounced success. The large house was crowded on Monday night to suffocation. Not a seat was to be had for love or money, and hundreds had to be turned away from the box office unsatisfied, as even "standing room" was at a premium. The performance itself, which, as will be found in detail on another page, was a very good and satisfactory one, created the most unfeigned enthusiasm, and was listened to with intelligent and close interest by the multitude. If the performances continue to be on the same high plane—and there is no reason why they should not—we repeat it, we think the hour for Italian opera of the old kind has come for this city, at least, if not for the entire country. *Le roi sera mort, vivra le roi!*

## THE RACONTEUR.

AN "Adamless Eden" will be depicted next Monday night at the Comedy Theatre. The principal feature of this musical event is the absence of man from the scene.

It must be a dreary performance—for the women. It must be sadder for them even than life for the fair sex at, say, Vassar College, where the tedium of the hours is relieved by an occasional male caller, when all the opera-glasses in the institution are at once applied to the windows.

An "Adamless Eden" sounds well as a title, yet this is a paradox. No woman considers any place an Eden when an Adam is not a factor in forming it. An "Adamless Purgatory" would be a consistent title.

In the present case the women who meander a melancholy way through the work find their Adams down in the parquet and they tempt them sorely, and the Adams would fain eat the apple o'er again, but they generally take oysters and champagne instead of New England fruit. As Pauline Hall is one of the Eves in the "Adamless Eden," I am safe in predicting at least a dozen rows (long o, please) of Simon-pure Adams on each night of the "show."

After all said and denied, Mrs. Morosini-Hülkamp is to sing in public on the stage. I think that she ought to be congratulated on her good sense in declining the offers of managers at a time when her appearance would have been stamped with the air of notoriety merely due to a much-advertised love affair. It was not the fault of the managers, however, that Mrs. Hülkamp did not sell her matrimonial fame for their ducats. They did their best to get her. Probably, not one of them cared a nickel whether she could sing or not. Thus it is they seek to ennoble the art which they pretend to serve up to their patrons. The patrons, no doubt, would have flocked to see, not the singer, but the curiosity. Managers live for money, not for philanthropy, and many of them not for art. Knowing the public so well, what wonder that they cater to it! *Vox populi, etc.!*

Advertising dodges are so numerous that a thick octave volume would not contain all of them. One of the latest is Miss Florence St. John's proclaimed device in twisting cobras around her neck in the soon-to-be-produced "Grand Mogul." The opera-bouffe actress pets and kisses the dear things and they cling around her throat, ears, arms and waist with the devotion of spring clothespins.

I don't know whether this bit of stage business helps her voice any. It is safe to say that the cobras will not hiss her off the stage; neither will the cobras and all the little snakes in the front rows.

I would suggest that Miss Florence wear bangs of cobrettes and attach bangles of snakelets to her wrists. Then the snakes would monopolize all her affection and kisses, and everybody else would give her a clear field. I hope that she will appear on this side of the water and show us the effect of cobras on music and—kisses.

An advertisement appeared in a daily paper last week as follows:

WANTED—Long-haired women who can sing. Apply between four and five o'clock, for next four days, BROWN'S Agency, ladies' entrance, 154 Fourth avenue, upstairs. Long engagement.

Mr. Brown is exceedingly non-committal on the purpose of his advertisement, and he declines to elucidate his ideas on the relation of long hair to music. The length of the engagement, judging from the announcement, depends on the length of the hair. It is understood that Mr. Brown is experimenting on the subject of notes and hair; the longer the hair, the better are notes sustained; the shorter the hair, the sooner the notes are left—i. e., discounted. Some say that Mr. Brown gets all the notes any way, and the women are fortunate if they escape with any hair at all—i. e., without being obliged to cut it off and sell it as an equivalent for board bills.

London Globe has an article on "Nationality in Voice," declaring that America will produce the finest singers in the world this next century. The alleged cause of the phenomenon is the "semi-barbarous conditions essential to such productions."

Well, Patti is known to every one for her singing in the "Barber of Seville," but I was not aware before that this made her a barbarian.

Again, it must be that the differentiations wrought by time will evolve the Indian war whoop into a pianissimo pleading of fond hope and sweet desire; it will transform the campaign yell into a diapason of passion, and will disclose the wild Third avenue origin of some of Mapleson's singers. Oh, yes, we are semi-barbarous!

—We have just received a new composition from the young Sicilian composer, Signor Francesco Allegra, called "Gon-salvo." Signor Allegra is a distinguished melodist, a *rara avis* in these days, and his works show great promise. He is not yet twenty-one years of age.

WANTED—FOR THE UNITED STATES ARMY, competent Band Musicians. Apply to Superintendent General Recruiting Service, Army Building, New York City, or in person or by letter to the nearest recruiting officer.



## An Accomplished Instrumentalist.

'Tis sweet to linger after feed  
Up in the fourteenth story,  
And grunt into an ophicleide  
The gems of "Trovatore."

And sweeter yet to draw sweet tones  
(When fate has proven bitter)  
Forth from the Abyssinian bones  
Or from the Suabian zither.

I love to bang the tambourine  
When gin has made me mellow,  
Or softly strum "God Save the Queen"  
Upon my Newark 'cello.

And it is perfect bliss for me  
To grasp my Prussian bugle,  
And toot a symphony in D  
With low *arpeggi* fugal.

The gong procures me rare delights—  
I really cannot scorn it;  
I also love to sit up nights  
And kill cats with my cornet.

The xylophone is full of charms  
When beat upon in measure,  
And with accordions in my arms  
I find divinest pleasure.

On grand pianos and the flute  
I also find fresh labors,  
Although my music fails to suit  
My Pomeranian neighbors.

But I care not, and all night long,  
With thumbs dressed up in thimbles,  
I sing or hum some favorite song  
And bang upon the cymbals.

But all these things I play at home  
Pass from my mind like vapor  
When I can get a stiff-toothed comb  
And some real tissue-paper.

CUPID JONES.

## The Principles of Expression in Pianoforte Playing.

BY A. F. CHRISTIANI.

## PART I.—INTRODUCTION.

## CHAPTER I.—THE MOTORS OF MUSICAL EXPRESSION.

THE popular assertion "Music is the language of the emotions" should not be accepted as though music expressed emotion only; for it expresses thought as well, and sometimes even thought without emotion. But if we admit the above assertion it is because music is the chief art medium for expressing the emotions, capable not only of commanding but of communicating them to others.

There are philosophers who affirm that emotion and thought spring from the same source, the soul, and are inseparably connected with each other; while others say "Emotion is weakened by the association of thought, whereas thought is strengthened by emotion." It is, nevertheless, an indisputable necessity that in music both should go together, simply because emotion cannot be expressed without thought and thought without emotion is too cold and positive to fulfil the art object of music.

Emotions are often so deep and powerful, yet so complex and intangible as to be unable of themselves to find an outlet. Thought must first prepare the way by concentrating them into some definite idea or ideas. These ideas—conceived by emotion and shaped by thought—are not yet the artistic expression of preceding emotions, but simply their first utterances. Full expression is only to be looked for when thought again has developed these ideas into a complete art form.

This concentrating and arranging power of thought acts on the emotions as filtration acts on turbid liquids, clarifying and purifying them. And what the emotions lose in intensity and fervor by this process they gain in clearness and homogeneity, whereas, without the association of thought, emotions would either pass away unexpressed or remain vague and complex, unable to find expression.

"The human mind cannot with impunity surrender itself to the constant domination of any class of emotions, even of the calmest and purest kind. The perpetuity of a single emotion is insanity." If this assertion of Taylor is correct, purely emotional music, if such were possible, would then be the work of a madman, and of course of no value. Hence, purely emotional music is not to be thought of. But there is such a thing as purely intellectual music; for instance, strictly constructed canons and fugues, which are essentially scientific works, void of fantasy and spontaneity, more the product of calculation than of inspiration, and frequently written with a total absence of emotion. This kind of music, though appealing to the mind only, is yet of great significance in musical art, not merely as historical form (still accessorially employed in masses, oratorios, &c.), but as instructive form indispensable to scholarly training.

It is evident that the art object of music is, to appeal to the heart as well as to the mind, to portray emotions clothed in musical thought, to express musical thoughts conceived by the emotions. Therefore, in order to be indeed a cosmopolitan language,

music must express both emotion and thought. Hence, emotion and thought are intrinsically

## THE MOTORS OF MUSICAL EXPRESSION.

Having thus at the outset just touched at these motors, I come at once to the interpreter, the musician, who is either a composer or a performer, and sometimes both. The composer is the primary interpreter, the conceiver of ideas which he expresses by the means of thought aided by theoretical knowledge. The performer is the secondary interpreter, the diviner of another person's ideas, which he reproduces and represents also by the means of thought, aided by technical skill.

Leaving the subject of emotion and thought in reference to the composer, I turn to the executive musician, more especially the pianist.

A pianist, to be an artist, requires certain endowments, qualities and attainments, which for the sake of brevity I class under the following heads: 1, Talent; 2, Emotion; 3, Intelligence; 4, Technic.

1. *Talent* implies a peculiar aptitude for a special employment; hence, pianistic talent implies a peculiar aptitude for that particular branch of musical art. Talent depends more on special training and untiring diligence than on intuitive force, for intuitive force is genius.

Musical talent may and may not imply pianistic talent; but, taken separately, the former is of a higher order than the latter. A pianist may be a great specialist without being much of a musician, but to be a truly great artist he should be an accomplished musician also.

The peculiar aptitude which constitutes pianistic talent consists in the command of certain organs and faculties pertaining to music in general and the pianoforte in particular, such as a musical ear and memory, &c., but more especially in the gift of fine, delicate touch, which I may call *inborn touch*.

Touch, in its vulgar sense, is mechanical, teachable, and belongs to technic; in its nobler sense, it is a gift, unteachable, and belongs to talent, if not to emotion. For, there is a certain *timbre* in inborn touch (as in a voice), an indescribable something emanating, as it were, from the fibres of the soul, which directly indicates and appeals to emotion. Inborn touch has an inherent power, which, to a certain extent can move and charm the listener, even without brilliant technic. When such touch has had high training, it becomes the most notable characteristic of the refined artist, and constitutes—owing to its origin—the aesthetic element of artistic technic. But when this gift is wanting, even the best trained technic cannot supply it. Mechanical and intellectual training may be able to refine the quality of ordinary touch and even elevate technic to the standard of the virtuoso, but without the inborn gift of touch, supplying, so to say, the spiritual element, technic would ever lack its highest element of beauty.

Talent being a gift, is not to be acquired by any effort of mind, nor can the greatest perseverance compensate for the want of it. At the same time, without going so far as Buffon, and asserting that "Patience is Genius," it may be conceded that perseverance will lead farther than talent, if talent be indolent.

Talent either exists, or it does not, it rarely slumbers; and if it does not manifest itself when appealed to, it will never awaken. I do not know of any case where talent first appeared in the guise of the ugly duck and turned afterward into a beautiful swan (as in Andersen's fairy tales). Talent is the swan from the outset.

2. In the term *Emotion* I comprise all that warmth and feeling emanating from the soul, which can neither be analyzed nor imparted; that divine spark, the "*feu sacré*," which is given to some elect natures only; that source of all artistic creation, "fantasy, imagination;" that sixth sense, "the power of conceiving and divining the beautiful," which is the exclusive gift of God to the artist. This power of conceiving and divining the beautiful may in truth be called the aesthetic sense. It involves the germs and instinct of several minor faculties, such as natural taste and instinctive discrimination; these, however, like talent, in order to become perfected, depend on intellectual training. Then only does natural taste become cultured refinement, and instinctive discrimination become sound judgment.

3. The term *Intelligence* presupposes capacity, and comprises all musical attainments that are teachable, viz., skill and knowledge. All those appreciative qualities required by the intellectual perfection of certain endowments, as before mentioned, viz., cultured refinement, genuine taste, sound judgment. In fact, all and every musical attainment acquirable by the exercise of thought and mind, including self-control, mastery of emotion, repose. Intelligence aids and corrects talent; it guides and regulates emotion, and directs technic.

4. *Technic* is, in a certain sense, the opposite to aesthetics; inasmuch as aesthetics have to do with the perceptions of a work of art, and technic with the embodiment of it.

Pianistic technic implies, in its widest sense, a faultless execution of every mechanical difficulty in the required tempo, and without any perceptible effort. It supposes correct fingering (though, as long as the execution is faultless, it matters nothing to the listener whether an established, correct fingering is used, or an extraordinary, unusual one), and it requires a precise touch, with the appropriate degrees of strength, and gradations of strength.

Therefore, technic comprises more than mechanism. Mechanism is merely the manual part of technic, not requiring any directing thought; technic, however, requires thought. For example: As to fingering, which precedes mechanism; as to tempo, which governs mechanism; as to dynamic, which qualifies mechanism; as to touch, which ennobles mechanism. Mechanism is,

therefore, within technic, and forms the mechanical element of it, as beauty of touch forms the artistic element of technic.

(To be continued.)

## Musical Notes.

It must be acknowledged, with all due deference to the splendid tact shown by the managers of the Boston Theatre in "Zanite," that the skirts of the *premières* of the ballet are too short for beauty. It may be a business concession to the public taste, masculine gender, but it is a sacrifice so far as artistic anatomical effect goes. The line on the leg just above the knee is not of itself pretty—that is, "hardly ever." Compare the recent pictures of Signorita Bella taken in this city with those of little Adele Cornalba, and note the difference. The former looks like a flower whose stem is too long for grace. To deal in prose, her legs look too long.

Apocryph of this, it may not be generally known that at La Scala, where so many of these *dansseuses* are educated, such dressing is not allowed. The priests will not permit such abbreviation of the skirts, or such fore-shortening of the waists, and it happens in this case that the effect agrees with the priests' edict. In no Catholic country will such dressing be found in the ballet, all stories to the contrary notwithstanding. There the regulation skirt just clears the knees and the bodice is moderately high in the back as well as on the shoulders. Those who remember Mme. Cornalba will recall how pretty and modest her dress was. Was that the reason so graceful a dancer failed to score a hit here?—*Boston Home Journal*.

"I like Théo, because she is such *une petite diable*, and yet looks as innocent as a dear little child who has done something naughty and then expects to be forgiven," said one lady to another at the French opera the other night.

A celebrated organist slipped off his bench recently while playing a Bach fugue as a postlude. He was immediately expelled from the church as a Bach-slender, and is now a fugue-tive. —*The Keynote*. They pursued him with a canon, when this *swell* made use of his *pedal organs* and never came to a stop till he reached a 32-foot abyss. Next!

NO MUSIC IN HIS SOUL.—"Have you ever heard Wagner's music?" asked a Boston girl of a Gotham bachelor.

"I think so, once."

"When?"

"When the lightning struck a sheet-iron dealer's store downtown, the other day," he murmured, sadly.

"And what part are you to sing in the opera, Miss Pearl?"

"I'm one of the sopranos."

"I'm sorry to hear it."

"How so?"

"Why, I can't help thinking that if your voice were as low as your dress, you would make a wonderful contralto."

"Why," said Beethoven to Haydn, "would our darling John Sebastian Bach be like a celebrated American bird if he were wrapped up in ship sails?"

"I give it up," said Haydn.

"I should smile," said Beethoven; "he would be a canvas-Bach duck."

Haydn fainted and Beethoven vanished up the chimney.

Will Haven serenaded his girl last night, and when he got through singing the first song, a female Irish voice was heard at a front upper story, as to wit:

"Is that you, Bill?"

"Yes. Where's Mamie?"

"Faith, an' she ain't got home from the ice-cream saloon yit wid Mr. Archer. Give us another song, Bill; the ould folks are out, too. Give us 'Swate Violets.'"—*Kentucky State Journal*.

The Paris *Voltaire* tells a young man: "If your fiancée shows a marked predilection for Strauss you may set her down as frivolous; for Beethoven, as cross; Liszt, as ambitious; Verdi, sentimental; Mozart, prudent; Offenbach, giddy; Wagner, crankish. If you would be safe, select a woman who doesn't play the piano."

The next thing to "the Musical Pitch" must be "the Harmonious Tar."—*London Punch*.

## Musical Possibilities.

"Miss Clara Louise Kellogg has started a hash-house at Birmingham Conn."—*N. Y. Times*.

THIS is a new and startling move. We have heard of Italian bassi who when they retire from the stage purchase a baboon and a street organ, and many played-out baritones vend the festive spaghetti at Naples, but we never dreamed of the hash-house scheme. This opens a new future for our vocalists and impresarios, and some day walking down Avenue Q we may come across signs like these:

OUR 'APPY 'OME.

COLONEL MAPLESON,  
RESTAURATEUR.Best Hamerican 'Ash. Holives, 'Am and Heggis,  
'Alibut Steak, Hinglish Hales,  
Hapricots.

Hanchovies, Hanisette, Boiled Howls.

And farther on:

MISS EMMA ABBOTT,  
VENDOR OF RELIGIOUS AND COMIC SONGS.

"Nearer My God to Thee."

"Grandpa's Teeth are Plugged with Zinc."

"Rock of Ages Cleft for Me."

CUPID JONES.

## PERSONALS.

**CHEVALIER BACH'S CONCERTS.**—Chevalier Bach, pianist, is completing arrangements for a concert to be given early in November, in the St. James's Hall, London. The works selected, three concertos of Beethoven, will be given with full orchestral accompaniment. The Chevalier has on two recent occasions played to the members of the Junior Garrick Club, the delicacy of his touch and great manual dexterity showing to special advantage in chamber music.

**MME. SEMBRICH AS VIOLINISTE.**—A performance on a very brilliant scale was recently given at the Italiens, Paris, in aid of the sufferers by the cholera visitation, and one of its leading attractions is to be the appearance of Mme. Sembrich, not as a singer, but as a violiniste. It appears the brilliant vocalist draws a famous bow.

**MISS GOLDBERG-BRILLIANT.**—The American artiste, Miss Amelia Goldberg-Brilliant, gave a concert in the Marlborough Rooms, Regent street, London, on Thursday, the 9th inst., previous to her return to the States for a two years' tour.

**THOMAS AND "HAMLET."**—M. Ambroise Thomas has been prevailed upon by M. Emile Perrin, the manager of the Théâtre Français, to write some music for the production at that house of the version by Messrs. Dumas and Meurice of Shakespeare's "Hamlet." The score, which is completed, consists of a song for *Ophelia*, and a gravedigger's song. Both these numbers will be distinct from anything in the same composer's operatic version of the tragedy.

**DEATH OF JEAN BECKER.**—The death is announced, on the 10th ult., at Mannheim, of Jean Becker, the eminent violin virtuoso, and leader of the world-famed "Florentine Quartet." Becker was born at Mannheim in 1836, where he studied under Vincenz Lachner, and afterward became leading violinist at the Hof-Theatre. In 1866 he took up his residence at Florence, and there founded, with Masi, Chiostri, and Hilpert, the quartet party which, by its excellence and extensive concert tours, acquired a cosmopolitan fame. He also led, many years ago, at the Monday popular concerts in London.

**AN AMERICAN VIOLINISTE IN PARIS.**—The youthful American violiniste, Miss Nettie Carpenter, has been winning golden opinions both in Paris and in London. On the 23d ult. she was present at a banquet given by the Lord Mayor at the First Avenue Hotel, Holborn, in honor of Mr. Gillig, the president of the American Exchange. Among the numerous distinguished guests was Mr. Stanley, of African fame. Miss Carpenter played in faultless style the Andante and Rondo Russe of De Beriot and the Poianaise of Wieniawski. She was afterward presented to the Lord Mayor, who complimented her in warm terms. Miss Carpenter has, we understand, been engaged by Madame Mina Gould for a concert to be given at Richmond (Yorks) on the 27th instant, under distinguished patronage.

**MME. SASSE'S SCHOOL.**—Mme. Marie Sasse opened her singing school last month in Paris and has retired definitely from the stage. Marie Sasse was the original *Selika* in "L'Africaine," Paris, April, 1865.

**PETROVICH FOR PARIS.**—Maurel has engaged the great tenor, Richard Petrovich, for Paris. Petrovich sang in this country with Teresa Singer. He was a superb *Rhadames* in "Aida."

**DONIZETTI'S CARICATURE.**—A very curious caricature of Donizetti, drawn by himself, was recently received by Mr. F. S. Saltus, from the illustrious composer, Mr. Ferdinand von Hiller, who was a friend of the author of "Lucia." One day in 1842 Donizetti called on Hiller, and as it was the fashion in those days, Madame Hiller asked Donizetti to write or draw something in her album. He drew a funny likeness of himself, with an exaggerated nose—a *nasone*, as the Italians say. Donizetti was a good draughtsman and studied drawing and architecture before devoting himself to music.

**PATTI BUYS A BILLIARD TABLE.**—Mme. Patti bought the handsomest billiard table in the market last week. It was made for exhibition purposes, and took a gold medal at Chicago. The price put upon it was \$2,500, but the diva obtained it for \$1,500. Its dimensions are four and a half by nine feet. A dozen kinds of wood were used in its construction. It is inlaid with pearl and bronze, and is particularly rich in medallions. It is a gem among billiard tables, and its owner went into ecstasies over it. Patti plays a fair game of billiards, and Nicolini would be considered strong among amateurs. The table is to be shipped to Patti's castle in Wales.

**MARIE VAN ZANDT AND ORANGE-FLOWER WATER.**—The Paris correspondent of the London *Times* denounces the Parisian journalists who spread the story that Miss Van Zandt's illness on November 9 at the opera, causing her to retire from the stage in the second act of the "Barber of Seville," was due to the fact that she was under the influence of intoxicating liquors. These "unmanly journalists," the *Times*' correspondent says, "rushed from the theatre without waiting for an explanation, and set about propagating this cruel calumny against Miss Van Zandt. The outrage entitles Miss Van Zandt to commiseration and excites universal indignation. Miss Van Zandt suffered from a nervous attack, and the cerebral paralysis was in no wise due to liquor. She had drunk nothing but orange-flower water."

**FREDERICK LAX AND HIS FLUTE.**—According to Baltimore papers, the greatest success at the first concert of the Haydn

Musical Association of that city, held on November 10, was scored by Mr. Frederick Lax, the flutist. Mr. Lax has been universally successful as a flute virtuoso wherever he has appeared.

**VICTORIA TO SING AT THE THALIA.**—Victoria Hülskamp has been engaged to sing at the Thalia Theatre for a season of six months. Manager Amberg, of the Thalia Theatre, says: "She came to me with recommendations from two prominent citizens, and I engaged her upon her actual merits and without thought of her past notoriety. She has a beautiful voice, and needs but a little training to meet with success. I do not know as yet when I shall bring her out, but it will be before long. Her husband, Mr. Hülskamp, I shall probably employ as ticket agent. They are both anxious to make an honest living, since the prospect of their being forgiven by her relatives appears more improbable than ever."

**DE GIOSA'S RECOVERY.**—We learn with pleasure that the celebrated composer, Signor De Giosa, has recovered from his dangerous illness. He was out of his mind for a long time, and no hopes were entertained of his recovery.

**DEATH OF STERBINI.**—The death is announced of the baritone, Tito Sterbini, at Pisa. He was born in Rome, in 1836, and was one of the most popular artists in Italy.

**MR. WOOD RETURNS FROM EUROPE.**—After two years' study in Berlin, under Professor Oscar Raif and Moszkowski, Mr. W. Luton Wood, of Elmira, N. Y., has returned to that city, where he gave an interesting piano recital last Thursday night. He played compositions of J. Sebastian Bach, Ph. Emanuel Bach, Durante, Jensen, Beethoven, Chopin, Brahms and Moszkowski. The Kranich & Bach grand used by Mr. Wood was an excellent concert instrument.

**A PROMISING BARITONE.**—An interesting début will take place this season. Mr. William Corbit, a young American baritone, a pupil of Professor Marco Duschnitz, will make his first appearance in concert and opera. His repertoire at present consists of "Faust," "Favorita," "Puritani," "Ballo in Maschera," and "Trovatore." His voice is a rich, full baritone and he phrases with skill and feeling. We wish him success.

**AN EMINENT NEW TENOR.**—Of Mr. Antonio Sylva, the eminent new tenor, who is to appear in this city in March, the St. Petersburg *Nouvelles Temps*, one of the most influential journals of that city, in a recent article, speaks in the following terms of high praise: "As always did Mr. Sylva also this time charm us through his brilliant vocalization, a quality which is so rarely found in voices of his style (tenore robusto). One is surprised to find a Patti in the person of Mr. Sylva, and the way he executes his *fortiture* and trills with the most extraordinary ease, is something wonderful, if the majesty of his voice is taken into consideration. It is unnecessary to affirm that Mr. Sylva was received with enthusiasm."

**HEINE ON WAGNER.**—The *Neue Zeitschrift für Musik* quotes an interesting and, as yet, little known reference to Richard Wagner, made by the poet Heine in a conversation with Heinrich Laube, and alluded to by the latter in one of his letters written in 1843. "I have known for ten years," said Heine, "this young musician, who at his post at the Dresden Theatre has become famous within the space of two months. His inexhaustively productive nature, supported and urged on by a vivid and constructive mind, had always interested me, and had inspired me with the hope that a personality thus imbued with the spirit of modern culture should be capable of furthering the progress of modern music. Misfortunes of the oddest kind, which drove him even into Russia, had, for a time, withdrawn him from my observation, and great indeed was my surprise when, in the winter of 1838, I beheld him suddenly entering my room in Paris. Here was an artist's audacity! With a wife, one or two operas, a slender purse, and a monstrously big ravenous creature of a Newfoundland dog, this man had braved the storms of the ocean, coming straightway from the Dvina to the Seine, in order to obtain celebrity in Paris! And in this Paris too, where the half of Europe competes for noisy fame, where everything, even that which has been earned by merit, has to be bought or at all events to be paid for, before it can come into the market and be appreciated." The otherwise frivolously inclined poet, continues Laube, related this instance of German perseverance in quite a reverential manner, adding: "Well, he was not successful; but neither has he altogether failed. Outwardly poorer, but richer within, the wandering musician has returned to Saxony, who has received her son in a praiseworthy manner, and who will reap much honor from his doings yet."

**MENDELSSOHN'S BOYHOOD.**—There was probably no composer whose life was so literally bare to the public as that of Felix Mendelssohn-Bartholdy. He was nurtured in comfort and brought up in affluence, though his parental instruction was certainly strict, and the boy-musician was set hard tasks. If he failed to satisfy an exacting father, he often failed to satisfy himself, and hence the scrupulous revisions of his great works, which all connoisseurs know so well. Is it likely that such a man would have written an orchestral symphony without the circumstance being duly recorded with all the jealous friends and relations which he had around him? The rumor comes from Berlin, and has been made the subject of a special article in the *Standard*; and if we only could believe for an instant that a worthy compeer to the "Scotch" or "Italian" symphonies were forthcoming, we would say our best prayer. Unhappily, we cannot give full credit to it, and must still consider that the new Mendelssohn symphony and the Gastien symphony of Schubert are either

in *nubibus*, or that the former, at least, is an imposture.—*The Gem*.

**MR. JOHN STEWART'S BEQUEST.**—The bequest of the late Mr. John Stewart, of Bristol, to the University of Cambridge to found scholarships in Hebrew, Greek, Latin or sacred music, preference being given to natives of Wilts, Somerset and Gloucester, will no doubt stimulate those interested in musical education, who wish to revive the ancient glories of English church music, to aim at securing the application of this fund to sacred music. Scholarships and prizes for music can scarcely be said to exist at the universities, save as associated with organ-playing or choir-singing.—*Musical Standard*.

**LENCIONI SEES WHAT BALBOA SAW.**—During the summer grave apprehensions were felt by his friends and admirers that the favorite and handsome buffo singer, Signor Lencioni, who had last been heard from in Texas, had disappeared through the instrumentality of either the dreaded cowboy or the ferocious Indian. We are pleased to state that Lencioni's scalp is still in its proper place, and he is now in San Francisco vending peanuts near the Golden Gate and placidly glancing at the Pacific Ocean, which had no other name known to the English language prior to its discovery by Balboa, the Spaniard.

**PARISIAN ATTACKS ON MME. VAN ZANDT.**—A writer in one of the London society papers gives the most probable explanation of the concerted attack on Mme. Van Zandt in the Paris press. She will not purchase the favor of Boulevard critics by money or otherwise. She poses a little as a hoyden, but is thoroughly well behaved, and is admitted into the best French society. Her cheek bones are high, her nose an elongated snub, the forehead, brows and eyes show intensity of character and intellect, and her mouth is simply perfect. The hair is auburn, and has narrowly escaped being sandy. She abhors the stage, and sings only because she wants money. She is not luxurious in tastes or habits, and her dream of happiness is the tranquil life of an American or English home.

**MISS EMMA NEVADA AND THE "ROSE OF SHARON."**—Miss Emma Nevada, who goes to America under engagement with Mapleson, achieved great success at the Norwich Festival last week. All the London critics praised her in high terms, and at the finish the Prince and Princess of Wales sent for her and gave her their personal congratulations. This was the first time Nevada ever sang in oratorio; some people predicted her failure, but she disappointed them. It was a great undertaking, the following in the footsteps of Albani, Tietjens, Piccolomini, Viardot-Garcia, Grisi and Malibran, all of whom had previously appeared at Norwich; but the talented American proved herself equal to the occasion. She sang the leading soprano roles in "Elijah," in the "Messiah," and in Gounod's "Redemption;" also in the "Rose of Sharon," composed especially for this Festival. This was Nevada's greatest success, as it was her first "creation." The libretto of the "Rose of Sharon" is composed wholly from the Bible, and mainly from the Song of Solomon, and Mr. Joseph Bennett, of the London *Telegraph*, has done his work very well indeed. In the holy book there are only two personages, King Solomon and the Sulamite, but in the grandly dramatic oratorio there are no fewer than six—the Sulamite (soprano), a woman (contralto), the Beloved (tenor), Solomon (baritone), an Elder (bass), and an officer. With these people Mr. Bennett tells us an Eastern love story of wonderful dramatic interest, and to this beautiful recital, which shows how constant true love may remain under serious temptation, Mr. Mackenzie has written some music which has the ring of real genius about it. From the first note to the last this music is instinct with *le feu sacré*, and is such that by its nature the merest amateur can understand each scene as it comes upon the stage. Moreover, it is full of an Oriental local color which lends grace and typical freshness to a form which might otherwise prove to be monstrous. There are villagers on their way to the fields and vineyards, a kingly procession with all the attendant pomp and outward signs of royalty. Jerusalem, Solomon's harem and maidens dancing before the king and his household, the procession of the ark, and finally a rural scene of rejoicing—all these painted with tones of stringed instruments, the organ, timbals, trumpets and trombones. As for the singing, nothing could be more exquisite and yet sorrowfully tender than the Sulamite's "The Lord is my shepherd," when she is a prisoner in the palace. Nothing more full of love and abiding faith than her "My beloved is mine and I am his;" nothing more earnest and manly than the airs sung by the tenor, and nothing more soul-stirring or loyal than the "God Save the King" of the people when Solomon appears. According to my notion the "Rose of Sharon" is one of the most remarkable oratorios ever produced. In variety of effect, wealth of melodic beauty and the vigor and interest of its *tout ensemble*, Mackenzie's masterpiece is infinitely superior to Gounod's sacred trilogy of "Redemption," and it will be bright and fresh, gentle reader, long after you and I have passed the rotting period under the weeping willows.—*Paris Correspondence New Orleans Picayune*.

...Dr. Riemann's "Opera Handbuch" has been published as far as D, and contains excellent data concerning operas. It is far from being as complete as Mr. V. Clément's celebrated "Dictionnaire Lyrique," but it does not contain so many errors. Clément, when writing about French operas, is faultlessly correct, but his data of Italian operas are something fearful. We only found one mistake in the A's of Mr. Riemann's book, and that is in the paragraph about "Anna Bolena." It was not given in 1822, but in 1830.



## THE OPERA SEASON.

## German Opera at the Metropolitan.

THE presentation of "Tannhäuser" at the Metropolitan Opera House on Monday night formed an epoch in the history of opera in this city. This arises not from the mere fact of the performance, for German opera has been given here before, but from the occasion, the surroundings, the class of patrons of the opera, the place itself, and the enthusiasm which characterized the reception of Wagner's opera.

The house was literally packed from parquet to the topmost seat of the gallery, and presented a picture on which the eye could rest with the greatest pleasure. Art and fashion and wealth were represented among the thousands who thronged the house. The effect of the rich costumes of the ladies was much more marked and satisfactory than last year, in view of the more desirable colors supplied in the improved decorations of the house. The attendance could not have well been larger; the crush was great and many were turned away, unable to obtain admission. The opera was received with the warmest enthusiasm, and all in all the occasion demonstrated clearly that the way is open in this city for the presentation of German opera, or "opera in German" as the announcement reads, and so it is that lovers of the richness and wealth of music afforded by the German school have reason to expect that German opera will henceforth form a feature of musical life in this city.

Among those present on Monday evening were:

Mr. and Mrs. Ogden Golet, Perry Belmont, J. F. Loubat, Mr. and Mrs. W. C. Whitney, Mr. and Mrs. A. L. Hopkins, Mrs. W. W. Sherman, Cyrus W. Field, Mr. and Mrs. J. A. Bostwick, Mr. and Mrs. George N. Curtis, Mr. and Mrs. Henry Clews, Mr. and Mrs. Robert Golet, Count Janzey, Mr. and Mrs. Henry Knickerbacker, Mr. and Mrs. H. Victor Newcomb, Mr. and Mrs. G. H. Warren, Miss Warren, G. H. Warren, Jr., Mr. and Mrs. J. H. Wright, Mr. and Mrs. George C. Clark, Mr. and Mrs. Luther Kountze, Mr. and Mrs. Amos Cotting, Mr. and Mrs. W. K. Vanderbilt, Mr. and Mrs. Charles Crocker, Mr. and Mrs. H. M. Flagler, Mr. and Mrs. W. Rockefeller, Mr. and Mrs. W. H. Vanderbilt, Dr. and Mrs. W. Seward Webb, Mr. and Mrs. S. L. M. Barlow, Mr. and Mrs. James A. Roosevelt, Mr. and Mrs. Lucius Tuckerman, Paul Tuckerman, Miss Tuckerman, Mr. and Mrs. D. O. Mills, Mr. and Mrs. G. G. Haven, Mr. and Mrs. Edward Cooper, W. H. Tillinghast, Levi P. Morton, Mr. and Mrs. J. W. Drexel, Mrs. A. T. Stewart, Judge Hilton, Mr. and Mrs. James Haviman, Mr. Cornelius Fellowes, Mr. and Mrs. J. Pierpont Morgan, William Iselin, Mr. and Mrs. Brockholst Cutting, E. Berry Wall, Mr. and Mrs. Bradley Martin, Mr. Martin, Mr. and Mrs. George F. Baker, Mrs. Marshall O. Roberts, Mr. and Mrs. E. Luckmeyer, Mrs. Ayer, Commodore and Mrs. Pearson, Mr. and Mrs. Richard T. Wilson, the Messrs. Wilson, Smith Clift, the Misses Clift, Miss Garrison, Count and Countess de Brailles, Mr. and Mrs. John Leslie, *née* Jerome; Miss Beckwith, Lispinard Stewart, Mr. and Mrs. J. Coleman, Droyton, Miss Turnure, Mr. and Mrs. James P. Kernochan, Major and Mrs. W. B. Wetmore, Arthur Leary, Augustus Gurnee, Francis Riggs, Richard Mortimer, Creighton Webb, Mr. and Mrs. Barbey, Miss Grant, Alfred R. Conkling, Miss Beekman, Mr. and Mrs. Clarence Cary, John Furman, Sigismund Kaufmann and family and Mr. Pings and family.

As regards the performance itself we must confess that in many respects it surpassed our expectations. First of all, to begin with what usually is mentioned last, but which plays so all-important a rôle in Wagner's music-dramas, the orchestra was excellent and was strong enough in number to do justice to the admirable score; secondly, and this is of almost equally great importance, the chorus consisted of fresh and well-trained voices; they sang their various, mostly exceedingly difficult *ensemble* numbers in tune and with good shading and attention to rhythm. Notably well-rendered were the two finales from the second and third acts, both of which are eminently effective.

Of the soloists, the palm of victory belongs to Adolph Robinson, the baritone, whose *Wolfram* was a masterpiece of interpretation. His voice is well trained, sonorous and powerful, having at the same time that special sweetness of timbre which characterizes a lyric baritone. His recognition scene with *Tannhäuser* in the first act, his part in the minstrels' tournament and the "Romanza to the evening star" were sung in a style worthy of a great artist.

The *Venus* of Miss Anna Slach ranks next in point of artistic value. Her resonant and pure soprano voice is used with true skill, and her delivery is passionate enough to satisfy the demands of the sensuous rôle.

Mme. Auguste Kraus was an exceedingly pleasing *Elizabeth*. Her conception of the rôle was characterized by dignity, sweetness and grace. Her interpretation of the first scene in the second act, and her singing of the difficult prayer in the third act showed to advantage a voice which, if not overpowerful, has the requirements of a dramatic soprano and an exceedingly sweet and agreeable timbre. Historically, Mme. Kraus might be somewhat more vivacious.

Mr. Anton Schott, the hero of the opera, was in some respects a disappointment to the audience. He has of the *tenore robusto* the manly bearing and fine figure, without which an heroic tenor cannot well be imagined. His dramatic conception of the rôle also, as was shown in his spirited narration of his pilgrimage in the third act, was eminently satisfactory, but his voice seemed to be under the cloud of a constant slight hoarseness. He frequently

deviated from the pitch, and there was a lack of resonance to his organ which came somewhat unexpected after the great eulogies that had been bestowed beforehand upon the artist by the press. We hope that these faults are the consequence of a temporary indisposition and will have been removed when next we hear him.

The minor rôles, *Walter von der Vogelweide*, taken by Emil Tiferno; *Biterolf*, Joseph Miller; *Heinrich the Scribe*, Otto Kemnitz, and *Reinmar von Zweter*, Ludwig Wolf, were satisfactory. The *Landgrave*, represented by Herr Josef Kögel, was somewhat stiffly played, but was sung very effectively with a resonant bass voice. The *Shepherd Boy* was very nicely sung by Miss Anna Stern.

Dr. Damrosch deserves the highest credit for his careful and inspiring conducting, and for the excellent training which he had imparted to both chorus and orchestra. He must be congratulated upon the great success which attended the opening night in the presentation of the high order of music which he has undertaken to give us.

## Academy of Music.

## "IL TROVATORE."

The ever-recurring but still popular opera, "Il Trovatore," was given Wednesday evening before a large and enthusiastic audience, consisting mostly of the habitués known as "dead-heads," no doubt.

The cast included the new-comers, Mlle. Riccetti as *Leonora*, and Signor Cardinali as *Manrico*. Mme. Scalchi made her first appearance this season as *Asucena*. Her vocalization in that rôle was not even above the average, yet her many friends in the house accorded her a welcome which was not compatible with her uneven efforts during the performance of the opera.

Mlle. Riccetti made a fair début, although her nervousness interfered considerably with her efforts. She has an agreeable and powerful voice. We shall withhold further criticism until she is heard again.

Signor Cardinali created quite a favorable impression as *Manrico*.

As usual in "Trovatore," the high C took the house by storm. Cardinali has the making of a fine tenor, and should not use his high notes to the detriment of the balance of his register. The best rendering was the "Ah Si Ben Mio."

Signor De Pasqualis was not altogether satisfactory as *Di Luna*. There are many excellent notes in his voice, yet the timbre is too heavy for a *Di Luna*.

The accessories were throughout the opera good, as was also the *ensemble*.

## "LA TRAVIATA."

On Friday night, Mr. Mapleson's company presented "La Traviata," with Mme. Patti as *Violetta*, and a newcomer, Signor de Anna, as *Geronte*. The interest of the occasion was monopolized by Mme. Patti's performance, but as this would have been the case if the support had been twice as good as it was, perhaps the statement is not unduly harsh criticism. When Mme. Patti is the representative of the character, *Violetta* is as much the life of Verdi's passionate opera as *Rosina* is of the "Barber" under similar circumstances. All the life-blood of the play is made to flow through her veins. To those, therefore, who were able to banish all but Patti from their minds the occasion was a pleasurable one. The Diva is not a great dramatic artiste, but she is the supremely great singer of the age, and as such she sweeps all the chords of dramatic vocalization that lie within her reach with an unerring hand. Verdi's music in this opera touches the extremes of frivolity and mental agony, and no one has the art to reproduce them in anything like the degree possessed by Patti. She is a revelation every time she sings, even though one goes to listen fully aware of the full wealth of her artistic endowments.

As for Signor de Anna it might be enough to say, that he was much better than we expected him to be. His voice is a good one in range as well as timbre, and the chiefest regret in respect to him is that his art, though commendable in some respects, is not equal to his voice.

The matinee on Saturday was well visited, mostly, of course, by ladies. "Il Trovatore" was repeated with the same cast as above and the performance, therefore, does not call for any renewed comment.

## "LA FAVORITA."

"La Favorita" was given at the Academy on Monday evening with the following cast:

Fernando.....Signor Vicini  
Alfonso.....Signor De Anna  
Baldassare.....Signor Cherubini  
Don Gasparo.....Signor Rinaldini  
Inez.....Mlle. Saruggia  
Leonora.....Mlle. Steinbach

As usual, Colonel Mapleson mutilated "La Favorita." Vicini did not sing the martial aria which ends Act I, and the finale iii. was not given *in toto*. This is not surprising, because it has never been given in New York as originally written. The tenor, however, did some clever work in the finale of Act 3, and acted with spirit. Mlle. Steinbach was very much frightened, but improved as the opera progressed. Her voice is a fair mezzo-soprano, but a constant tremolo spoils all her effects. We hope to hear her again to better advantage. The hit of the evening was Sig. De Anna's *Alfonso*. It was well sung and well acted. This gentleman reminds us of Orlandini, and his rendering of the lovely music of his part was in every way excellent.

The chorus was good, especially in Act 3.

"Fidelio" will be given to-night, "The Huguenots" on Friday night, and "Tannhäuser" will be repeated at the Saturday matinee.

## Concert of the Philharmonic Society.

THE first concert of the Philharmonic Society, given at the Academy of Music on last Saturday evening, and the public rehearsal of the previous afternoon, were the best introductory concerts we have so far heard this season. The programme was not only a very interesting one, but its performance must be classed as a remarkable one, inasmuch as during a two hours' execution of decidedly difficult works, not one flaw or slip or mistake occurred. Theodore Thomas has this great orchestra of one hundred individual artists under such perfect control that they play like one man, or rather Thomas plays on this great body of musicians as if it were a simple musical instrument, which obeys his will and touch and slightest musical inclination. Thus, at least, it seemed to us during the absolutely grand performance of Beethoven's bright and sunny "A major symphony," and hardly less so, when at the opening of the concert Brahms's new third symphony was heard. This latter work has been spoken of at length in this journal before, and it therefore needs here only the assertion that the symphony does not grow on the listener by repeated hearing. Here and there, it is true, the fine light and shade which were brought into play and the sharp, rhythmic accuracy of the performance, revealed some fine effects that had passed almost unnoticed before, but on the whole our judgment remains the same, viz., that the work, though interesting in point of thematic handling, orchestration and the use of novel harmonies, is not a great or even important one because of its lack of inventive flow. Genius is the first requirement to produce a truly great work, skillful workmanship the accessory one, and, we repeat it, there is very little of the divine fire contained in this third symphony of Brahms. On the contrary, the new overture, "Husitska," by Dvorák, grows on the listener at repeated hearing, and it is only the *embarras de richesse*, the "too much" of thematic material which produces in the listener's mind the idea of want of form in a species of work like an overture which is governed by so strict and well-defined laws of form. The performance of this work also was a remarkably fine one.

The soloist of this concert was Mme. Fursch-Madi, who scored an enthusiastic and well-deserved success. She sang first the extremely difficult and ungrateful scena and aria, "E dunque ver?" op. 58, in G minor, by Rubinstein, and we must confess that we have seldom heard such strongly dramatic expression coupled with so brilliant a vocalization and such musicianly phrasing. Mme. Fursch-Madi is a true and a great artiste, and her singing on last Saturday was of that high order which one does not often hear except from a Patti or a Pareppa-Rosa, to which latter, indeed, we are inclined to compare Mme. Fursch-Madi. Her rendering of the lovely "Romanza" from Massenet's "Herodiade," a number strongly suggestive of Gounod, but original withal, showed great tenderness of expression and a delicious sensuous sweetness of timbre. It is needless to say that Mme. Fursch-Madi was generously applauded by the large and cultivated audience such as has always crowded a Philharmonic concert since this institution has been under the directorship of Theodore Thomas.

## Concert of the Oratorio Society.

THE Oratorio Society of New York produced, under the direction of their founder and conductor, Dr. Leopold Damrosch, on Wednesday afternoon and Thursday evening at their first public rehearsal and concert of this their twelfth season of useful activity, Mendelssohn's sacred oratorio, "Saint Paul." The Academy of Music held on both occasions a very large and select audience who listened to the performances with undivided attention and that reverence which comes into play when religious feeling mingles with the more sensuous enjoyment of music of a high order. Much has been said and written about the comparative musical value of Mendelssohn's two master oratorios, "Elijah" and "Saint Paul." While the composer himself always held the latter in the higher esteem, many of his admirers place "Elijah" above "Saint Paul." There is no doubt that so far as the choruses are concerned Mendelssohn was right in the estimation of his works, but "Elijah" certainly has more abundant and finer solo numbers than "Saint Paul," and in many respects also is more dramatic. As regards the above-mentioned performances of the oratorio, they were scarcely more than satisfactory. As we said before, the strength of "Saint Paul" is revealed in the choruses and chorales, and they were not sung by the members of the Oratorio Society with that perfection and *ensemble* which they and Dr. Damrosch have taught us to expect of this our foremost and oldest choral organization. Some of the numbers, for instance, the great chorus in F major at the close of the first part, showed, it is true, some of the old spirit and reliability, but on the whole, the work of the chorus was barely more than satisfactory. The finer shading and rhythmic changes, however, and firm, sure attack we missed sorely, and we hope that the Oratorio Society will have regained them by the time of their next concert. The soloists also were only partly satisfactory. Miss Carrie Morse (Moses?) indeed did so poorly at the public rehearsal, that before the evening of the concert she became indisposed (!) and had to be replaced. The part was taken on such short notice by Mme. Baron-Anderson, who proved a great improvement and sang the lovely contralto-arioso, "But the Lord is mindful of his own," with good taste, pure intonation and agreeable voice. In the concerted numbers she was, however, somewhat uncertain, which is explained by a want of rehearsals. Miss Charlotte Walker, the interpreter of the soprano part, does not call

for either favorable or adverse criticism. She has a voice like hundreds of others and sings as so many others. Theodore Toedt, the *tenore diminutissimo*, could hardly be heard at the farther end of the auditory, and he is as much lost in the Academy of Music as is a pin in a haystack. The most satisfactory one of the soloists was Mr. Max Heinrich, who sang his noble two arias of the first part with musicianly understanding and phrasing. His baritone voice is not very powerful, but it is very agreeable, and he filled the lyrical demands of a good interpretation of his part far better than the dramatic ones, which latter in the B minor aria, "O God! have mercy," are especially exacting.

### Carlos Sobrino's Concert.

ONE hundred and ninety persons occupied seats in Chickering Hall last Friday night, and apparently enjoyed themselves during the evening in listening to and applauding the artists and others who appeared at the concert given by Signor Carlos Sobrino. The programme was varied and at times decidedly interesting. The soloists were Mr. Anthony J. Davis, M. Ivan E. Morawski, Senor Carlos Sobrino, Miss Fannie Hirsch, Senor Enrique Arencebia.

Mr. Sobrino has evidently been practising and studying considerably, but his selections belonged to a much higher order of pianoforte compositions than he was able to grasp intellectually or produce with technical correctness. He made the same error so often made by debutants, who in their efforts to imitate the performances of great artists, overlook the fact that the pianoforte repertoire contains thousands of compositions with which they could successfully cope, while the pretentious works of the masters are far beyond their interpretation. Mr. Ivan Morawski was in excellent voice and sang with feeling and expression, and the tenor, Senor Arencebia, although not gifted with a powerful voice, has evidently been schooled under good auspices. The success of the concert must be credited to Miss Fannie Hirsch, one of the leading sopranos in this city.

Miss Hirsch is endowed with a rich, powerful and sympathetic soprano voice, which she controls with the assurance of a matured vocalist. Her singing of the cavatina from Donizetti's "Linda," "O luce di questa," displayed her accomplishments as a *floritura* singer, while the songs of Anthony J. Davis were rendered with exquisite taste and feeling, as the German *Lied* should be sang. A great future awaits Miss Hirsch if she continues to develop the excellent qualities of her naturally beautiful voice.

Mr. Davis's songs, by the way, show both inventive faculty of a high order and the finished accompaniment of a cultured musician.

### An Excellent Concert.

THE Lexington Avenue Opera House contained a large audience on last Thursday night, assembled to listen to a concert arranged by the Washington Lodge, I. O. B. B., a committee of which had secured the following talent: M. Ovide Musin, the violin virtuoso; Mr. Louis Blumenberg, the violoncello virtuoso; Miss Annie Beere, mezzo-soprano, and Mr. Max Treumann, baritone. The orchestra was under the direction of Mr. Henry Sachleben, and as accompanist Mr. Max Liebling contributed his share toward the pleasure of the evening's entertainment. The following was the interesting programme:

1. Overture, "Feet".....Leutner
2. "Erlkönig".....Schubert  
Herr Max Treumann.
3. Fantaisie Brillante sur la valse de Schubert.....Servais  
Mr. Louis Blumenberg.
4. "Parlate d'Amor," from "Faust".....Gounod  
Miss Annie Beere.
5. Caprice de Concert.....Musin  
Mons. Ovide Musin.
6. "Adelaide".....Beethoven  
Orchestra.
7. "Il Sogno".....Mercadante  
Miss Annie Beere.  
(With violoncello obligato by Mr. Louis Blumenberg.)
8. a, Maerchen.....Henriques  
b, Mazurka.....Wieniawski  
Mons. Ovide Musin.
9. a, "Die Eine ist Mein".....A. J. Davis  
b, "Du mußt mein guter Engel sein".....Herr Max Treumann.
10. a, "Zur Guitarre," Spanischer Tanz.....Popper  
b, "La Fileuse," Etude de Concert.....Dunkler  
Mr. Louis Blumenberg.
11. Selection, "Aida".....Verdi  
Orchestra.

Mr. Max Treumann, a gifted baritone, who should be heard more frequently in concerts, gave an artistic interpretation of Schubert's difficult song, "The Erlkönig," and subsequently sang the two songs of Mr. Anthony J. Davis effectively and with true fervor. Mr. Treumann's voice has been cultivated in accordance with the best system of vocal training, and as he is possessed of musical instinct his singing is satisfactory to an unusual degree.

Mr. Louis Blumenberg, the violoncellist, who played the Servais "Fantaisie," which abounds in great technical difficulties, is a master of his instrument. He produces a large and at the same time sympathetic tone and plays with unerring precision. All the delicate features of violoncello-playing were introduced by Mr. Blumenberg in the Servais "Fantaisie." Popper's "Zur Guitarre," is a delicious *morceau* which was played with elegance and the Fileuse, a composition in the étude form, displayed Mr. Blumenberg's wonderful technique.

Miss Annie Beere is endowed with a mezzo-soprano voice of power and large compass. She sang the "Parlate d'Amor," from Gounod's "Faust," and Mercadante's "Il Sogno," both with expression and proper interpretation.

Of M. Ovide Musin we have frequently spoken in terms of unqualified praise. A combination of unusual technique, with broad and intelligent phrasing, together with perfect bowing and real purity of tone, give to his violin playing its charm. M. Musin is an artist whose attainments are of a high order, and whenever and wherever he plays, the musician and the dilettante, as well as the public generally, will derive unusual pleasure and instruction.

### Concert of the Chorus Society.

THE first concert of the season of the New York Chorus Society occurred under Mr. Theodore Thomas's direction at Steinway Hall on last Thursday night before a very large, select and cultivated audience. The programme was an exceedingly interesting one and opened with the *pièce de résistance*, Dvôrák's "Stabat Mater," op. 58, which was repeated "by request." Dvôrák seems of late to have become *compositeur à la mode*, and as he was very enthusiastically received in England a short time ago, the American musical public also, all of a sudden, seems to take a special interest in the newly discovered Bohemian genius. Since Rossini's experiment of a more theatrical than religious, but withal highly dramatic setting of the "Stabat Mater" turned out to be such an eminent success, it is not to be wondered at that he should have found some imitator. Dvôrák's work bears still less of the sacred character than does that of Rossini, and the genuine inspiration which is to be found throughout the latter is only sporadically apparent in the former. The contrapuntal workmanship which usually prevails in a work of this class becomes obvious also through its absence. Dvôrák, moreover, seems to have been at a loss sometimes as to the meaning or pronunciation of the Latin text, as not only does his music not always cover the dramatic situation, but it sounds in places in very opposition thereto, and technical mistakes of a ridiculous kind abound. For example, he brings the second short syllable of the word "virginis" on a long and accented note, while the long second syllable of the verb "pendebat" falls on a short and unaccented note. Nevertheless, the work shows some fine inventive gift, notably so in the first three numbers, and the orchestration is of the most interesting kind throughout. The performance was a very good one, and the chorus did well, although we have already heard it sing better, especially the ladies of the alto and the gentlemen of the tenor division. Mme. Fursch-Madi did eminent justice to the soprano solo part. This artiste is one of the finest we have ever heard; her vocalization is something perfect, her intonation always certain and pure, and her delivery dramatic in the extreme. She showed this also and more fully in the recitative and aria "Don Ottavia! Son morta!" from Mozart's *chef d'œuvre*, "Don Giovanni," which she interpreted in the second part of the programme, and which was received with an enthusiastic outburst of applause.

Of the other soloists, Miss Hattie J. Clapper took the alto solo part in the "Stabat Mater" at the very shortest notice. Miss Emily Winant had originally been engaged to sing this part, but had to decline, doing so on account of the sudden death of her sister. Miss Winant's substitute sang very pleasingly. She has a beautiful voice and a good method. Mr. William J. Winch, the popular Boston tenor, deserves praise for conscientious and intelligent singing, and a very agreeable, flexible organ, and our own basso, Franz Remmert, did his best, which was good enough.

After the intermission, Beethoven's immortal Fifth Symphony was rendered by Theodore Thomas's orchestra in a perfectly flawless manner and it seemed to us that we had never heard the work better played before. Each of the three movements was enthusiastically applauded by the appreciative audience. The concert closed with an enormously noisy "Festival procession and chorus" from Goldmark's opera, "Queen of Sheba." If this march would carry the motto "Much Ado About Nothing," none more fit could possibly be found, as under an avalanche of orchestral and harmonic efforts of the most daring kind is only hidden an utter absence of musical ideas. The oriental coloring however, of which Goldmark is a master, made this musical dose somewhat palatable to refined musical taste.

### The Casino Concert.

THE Casino was crowded on Sunday night with an audience drawn together with a desire to hear Master Michael Banner and certain soloists from the Mapleson company. Those who heard the youthful violinist were not disappointed; those who listened to the soloists had their souls racked—all except the immediate friends of the singers, who did their best to keep up their courage with plaudits. Master Banner displayed again, this time in the "Concertstück" of Viëuxtemps and the D major polonaise of Wieniawski, the same admirable command of his instrument as characterized his first appearance at the Casino. There is nothing of the *furioso* in his style, but his work was distinguished by a sustained artistic method which in one of his age cannot but evoke the warmest encomiums. He was enthusiastically received. It is plain that he has won the hearts and heads of the lovers of good music who frequent the Casino.

Mlle. Calvelli and Signor Bassetti have no voices calling for criticism. Signor Caracciolo furnished some energetic buffo singing.

It is a pleasure always to listen to the Casino orchestra when Mr. Dietrich conducts. He holds his musicians with masterly skill, and supplies a light and shade which cannot but captivate a trained musical taste. Several numbers were redemanded.

### Moritz Moszkowski.

MORITZ MOSZKOWSKI, whose portrait graces the title-page of this issue, ranks among the foremost composers of our day. His style is at once brilliant and full of poetry. This interesting pianist-compositeur was born at Breslau on August 23, 1854. When about eight years of age he first commenced the study of music, and he afterward continued the same at the Conservatory at Dresden, whither his parents had meanwhile removed. At the Dresden Conservatory Leonhard became his pianoforte teacher, and his studies of harmony were carried on under the instructions of Rischbreiter. After a three years' residence in Dresden, Moszkowski went to Berlin with his parents, and at first became a pupil of the Stern Conservatory, and after a time attended the Kullak Conservatory, and it was at the latter school that his qualities as pianist and composer were fully and finally developed. In 1873 he gave his first concert in Berlin with great success, and he then devoted a number of years to composing as well as giving concerts in Berlin and throughout Germany and Belgium, and at Paris and Warsaw. At the age of twenty-one he published his Op. 1, a scherzo for pianoforte, although he had already previously conducted and performed many of his orchestral and pianoforte compositions at his own concerts. For several years Moszkowski has been prevented from playing in public by the delicate state of his health, which, however, seems to be entirely restored at present, for he writes to a friend in this city as follows: "Last winter, which season I spent in Paris, I succeeded in doing what has given me the greatest happiness I have hitherto enjoyed—namely, in making the acquaintance of my betrothed. The greatest triumph of my life, however, fell to my lot during the past summer, and it was my successful wooing." And at this moment it will certainly add to the delight of his numerous friends and admirers that his own remarks may be supplemented by the announcement of his happy marriage to Mlle. Henriette Chammade, at Paris, on October 28. M. and Mme. Moszkowski have already taken up their residence in Berlin. The bride is a sister of Mlle. Cecile Chammade, the young composer, who is already well known in France. H. D.

### HOME NEWS.

- "Adonis" to full houses still at the Bijou.
- "Nell Gwynne" every night at the Casino.
- The first orchestral matinee of the Brooklyn Philharmonic Society takes place this afternoon.
- Miss Emma Nevada arrived in this city on Monday, greatly delighted to see "her native land" again.
- At Koster & Bial's, Suppé's "Seven Maidens" is the central feature. The Sunday night performances invariably attract a large patronage.
- "Damon and Pythias" will be played at the Academy of Music to-morrow evening by a colored company, for the benefit of the colored Catholic Church.
- Mme. Victoria Hülskamp-Morosini will make her first appearance on the concert stage at Steinway Hall to-morrow evening. She will be assisted by competent vocalists and instrumentalists.
- Miss Annie Schutte, pianiste, will give a concert in Steinway Hall on Friday evening, December 19, assisted by Miss Sara Barton, contralto; Mr. Max Heinrich, baritone, and the New York Philharmonic Club.
- A soirée musicale was given a few days ago at Chicago by the pupils of Mr. Frederic Grant Gleason. Misses Alice Doty, Louisa Arzt, Lillie Graves and Emily Rullman distinguished themselves both on the piano and on the organ and did credit to their teacher.
- The Symphony Society's first concert and rehearsal takes place on Friday and Saturday at the Academy. The programme comprises Beethoven's Eighth Symphony, Liszt's "Divine Comedy" Symphony, and a "concertstück" for violin by Dr. Damrosch, played by M. Ovide Musin. Herr Staudigl, of the Metropolitan Opera House, will sing German songs.
- A performance of "Boccaccio" was given in German at the Thalia Theatre on Saturday afternoon. Mme. Raberg was excellent in the title role, Miss Meffert very pretty and effective as *Fiametta*, while Messrs. Lube and Rank convulsed the audience by their funny characterizations of *Lambertuccio* and *Scalza* respectively. The rest of the cast was satisfactory. Both the chorus and orchestra were rather poor.
- A concert was given last Sunday night at the hall of the German Liederkreis by Mr. Max Heinrich, the popular baritone, and it proved to be a genuine success. The audience was large and enthusiastic. Besides the concert-giver, whose fine and cultivated voice and artistic singing captivated everybody, Mons. Ovide Musin achieved the greatest success. His violin-playing is of the highest order, and he created a truly frenetic outburst of applause. Miss Rosa Lewinthal, a young pianiste, pupil of Mr. Joseffy, made a very favorable impression. She plays with fine technique, and has an exceedingly good and powerful tone; her conception is very musical, and she gives promise of a great future. Miss Medora Henson, a lady gifted with an agreeable soprano voice, contributed songs which greatly pleased the audience. Her voice is well trained, and she sings tastefully. The programme was excellent, but too many encores were indulged in. Mr. F. O. Dulcken accompanied with wonted finish and accuracy.



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# THE MUSIC TRADE.

THE opinion is nearly unanimous among the leading members of the music trade in the East and those we have met from the West, that, with the abatement of the political excitement and final settlement of the question now, that trade will become active for the balance of the year. Indeed, all the indications of the past few days point to the correctness of that conclusion, and we are positive that the reaction has already set in. A buoyant spirit prevails with most firms, and whatever may have been the bad effect of the election year on the music trade, it will be neutralized by the business which will be done during the coming weeks.

## International Copyright.

BY ALBERT A. STANLEY.

THE fact that for years all efforts on the part of authors to secure adequate protection in their rights have been unavailing is at once a reproach to our legislation and an incentive to vigorous and united effort on the part of all interested in the principle of international copyright. In view of the fact that personal property of all kinds is protected from lawless hands by stringent enactments, it is difficult to see the reason for the exemption of that species of a man's property, which is in its very essence the most personal of all.

While the arguments advanced in opposition to this movement are surprising by themselves, and alarming when viewed in their application to other property rights, the morality of the position assumed by the objectors is of a character calculated to undermine the foundations of social life, as well as to weaken business integrity. Think of the morality involved in the statement that negro slavery was right in principle, until the hand of Abraham Lincoln signed the Emancipation Proclamation, thus making it wrong! What would we say of the proposition that the commandment "Thou shalt not bear false witness against thy neighbor" is binding upon us solely because perjury is a crime? Would a repeal of the laws against perjury make lying virtuous? We are told "Thou shalt not covet thy neighbor's house," &c., but as books are not specifically mentioned in this prohibition, we may not only covet them, but by a liberal interpretation of another commandment (which is, of course, more binding than the Tenth, because enforced by our statutes), we may deliberately take them under certain geographical restrictions. There is no law forbidding a man casting covetous glances at his neighbor's horse, but when, fervently desiring the same might become his, he finds (to quote Mark Twain) the next dark night that it *has*, the aspects of the case have seriously changed.

Languishing in prison, how exasperating under such circumstances to reflect that had he as a publisher followed out the same line of action regarding a book, or any other form of literary or musical work (if but the production of a foreigner), he would have been looked upon as perfectly guiltless, and the very jury which convicted him as a horse thief might have been his best customers as a purveyor of literary wares. Cleared of all ambiguities of expression, we find the position assumed is that there can be no right, civil, moral or religious, unless created by statute. This view must encourage laxity of morals in many respects, and carried to its logical conclusion, it would follow that legalizing a wrong makes that wrong right. A nice contribution this to a code of ethics!

There are many manifestations of this morality in our laws which readily come to mind; but to avoid complicating this question with principles of common law as interpreted in several thousand different ways—thus placing our cause in that "legal net," in the meshes of which its opponents are trying to entangle it—let us place this question upon a platform of common justice, where it belongs and where it is invincible. The proposition that the right of the author or composer in the products of his talent and industry is just as definite and inviolable as that of any person in any property, when looked at candidly, can but be admitted. It would seem that the mere statement of such a proposition would be sufficient. Why is it not? Why, for instance, has Congress always refused to seriously consider any measure looking toward international copyright? Let us look at the question through the tariff telescope (carefully revising it to get the protectionists' focus), and see to what this whole question has dwindled. We find that it is, after all, in the main, nothing but a matter of type-metal, glue, sheepskin and half-calf. A book, we find, is a *manufactured article*, and as such comes under the benign influences of the tariff. Now, all the varied industries which are employed in the manufacture of these books must be considered, and if it is found that under existing laws all of these industries are thriving, we must beware how we do anything which may cripple them—however unjust these arrangements may be toward the individual who furnishes nothing for this manufactured article but the ideas—and after all we must not follow out too closely the finer distinctions of morality, which evidently are not intended or adapted for everyday use. This is substantially the ground taken by the protectionist members of Congress, according to the best authority. When we couple to this view the

idea that any such legislation as the proposed would inevitably raise the price of books, thus working against the best interests of education, and for an unanswerable argument find advanced the fallacy that a man's thoughts, conclusions and the fruits of unwearied research, belong to mankind by a right superior to and rising above every other consideration, we have stated the principal objections advanced. There are, of course, besides these, still other objections, some puerile, some absurd and some of them bold assertions that "a foreigner has no rights which an American is bound to respect." As a foreigner *has* rights which are sustained in every court in the land, the principal ones of which come unpleasantly near the principle under discussion, this last argument destroys itself. Regarding the attitude of the protectionists, it is with no intention of advocating free trade, or of arraigning the principles of protection, that we boldly deny the wisdom of the course they pursue in this matter. There is considerable room to doubt whether art can be fostered by the same methods which may build up manufacturing.

There must be a vital distinction made between a book, as the embodiment of a man's thoughts, and the same as an article, in the manufacture of which various materials enter, and whose leaves bear the trade-marks of several industries. A method of reasoning which would make the interests of the manufacturers of books of more importance than those of the creators of all that make them of value to the world is radically wrong morally, and when in the application of this reasoning it is possible for any publisher in one country to deliberately lay violent hands on the writings of a citizen of any other nation, thus reaping the rewards of another's industry, it is time that it be made wrong legally. The profits of such a respectable undertaking (as legally viewed) may be entered upon his books on the Cr. side, but upon the books of *Justice*, however, it stands, and always will stand, "Dr. to Conscience."

It is the opinion of many prominent publishers that under the provisions of the Dorsheimer Bill the mediation of Congress will not be necessary for the successful prosecution of their business, and they are confident of the good results of such agreement as provided for in said measure.

It is affirmed with great insistence that "we shall be at the mercy of foreign publishers, more especially of the English, who will foist upon us editions ill suited to our needs," enormously expensive, and, as one writer puts it, "Mudies" as an institution will flourish here." This is assuming that all foreign books are high-priced and that all American books are cheap, an assumption not borne out by the facts in either case.

It goes still farther, and assumes that not only will the foreign writer sell his works to publishers who will put them in such form as to get the least possible return for their outlay (consequently reducing his remuneration to a minimum), but also that the publishers are lacking in business capacity, in which case the enterprising American publisher will surely prove a formidable rival. In fact, our native publishing houses in this whole question will play no unimportant part.

(To be continued.)

## Virginia Trade News.

TRADE in Virginia is brighter than it was through the spring and summer months. Competition is strong, especially in the Shenandoah Valley, where every known instrument is sold in one way or the other.

However, the price of wheat has not only greatly affected trade in the country, but in towns and cities also. Those who are able are holding their grain.

The Virginians are fond of politics, and so long as the question could be agitated as to who was elected, a dealer had to pick his chances to talk business, and here is an illustration of about the way it is:

"Good morning, Mr. A."

"Good morning, Mr. B. Just heard from Richmond, I suppose? Well, what's the news? What's the latest?"

"Well, Mr. A., nothing new. I hear you want a piano—"

"Yes. Mr. B., but—rather close election; hope there'll be no trouble."

"I don't know; guess not—but how about the piano?"

"Oh, well, Mr. B., can't buy now; wait until this thing is all over. Come to see me when you get around. Good morning."

"Good morning. When you get ready let us hear from you. Here, take this catalogue; here, also, is a picture-card for the babies; so don't forget us now."

That is a specimen of what has occurred right along.

Sometime ago I saw an inquiry in THE MUSICAL COURIER about the Gem Organ and Piano Company, of Washington, N. J. For the benefit of your readers, I will tell you that this company has been doing the business down here in the valley on the sewing-machine style for the past year to the tune of "Old Dog Tray," through its only head, Mr. Plotts, while the balance of the company, in the person of a sister, has been in Washington, N. J., answering correspondence and manufacturing on paper. It would be a good thing for the trade if this sewing-

machine style of business could be got rid of, but I have no hope in that direction.

Of course, many Beatty victims are here, too; in fact, I meet them on all sides, some having sent him money long ago. During his latter period, thanks to your assistance, he had been on the decline here.

More anon.

TRAVELER.

## T. M. Antisell Piano Co.'s Circular.

ON the back of the letter-heads of the T. M. Antisell Piano Company, of San Francisco, Cal., the following interesting and rather unique statement is printed, together with other matter:

"We manufacture our cases, backs, sound-boards, strings, keys, actions, and every part of the instrument." Well, that means hardware, iron plate, felt, &c., and of course that is not true, and, from the very nature of things, cannot be possible. And it is therefore not just for the T. M. Antisell Piano Company to say on the same page that Eastern piano manufacturers "merely put their instruments together."

"Will manufacture special designs for dealers," says the Antisell Company, "putting their own name thereon."

That is out-and-out stencil business, and we must admire the T. M. Antisell Piano Company for their boldness in announcing it. That company is about the only one in the piano trade that does not hesitate to say that it is in the stencil business.

## Something Original.

WE found the following article in an advertising circular a few days ago:

### THE ORIGINAL CABINET ORGAN.

The American organ is an instrument known all over the world, and the question as to who was the original inventor is one which has been much discussed.

It is pretty well established, however, that America can only claim the credit of having improved the reed organ and not of having originated it.

The first maker of whom we find any authentic record was Henry Forstner, a German, who lived nearly a century ago. He first produced (about 1812) an instrument with keys and bellows attachment and called it the "Eolodion."

This instrument, though crude in its construction, contained all the principles of our present reed organ, and was undoubtedly the father of the line. Indeed, some of its peculiarities have passed out of sight altogether, among which we may mention a slide which was placed on the top of the reed for the purpose of tuning.

Mr. Forstner was a gentleman of means, and for his own amusement turned his attention to other inventions aside from music. We find among his works a windmill with a wheel on the top instead of at the side for grinding wheat; also a tower clock for a church.

Miss Forstner, the daughter of the inventor, married a Mr. William Boucher, and they emigrated to America in 1839 and settled in Baltimore. Mrs. Boucher received from her father as a wedding gift the original Eolodion which she brought with her to America. Mr. Boucher continued the work commenced by his father-in-law, and before leaving Germany produced several instruments containing improvements on the original. His improved instrument he called the Seraphine (angel voices), and the first one which he made in America he sold to Mr. J. A. Rohe, a musical instrument dealer in New York, about the year 1840. Subsequently he changed the name to melodion, an instrument which even yet has not gone wholly out of use.

Mr. Wm. Boucher, Jr., the well-known musical instrument dealer now located on Baltimore street, in Baltimore, Md., is the grandson of Mr. Forstner, and is said to have in his possession papers and records which fully substantiate the foregoing statements.

Mr. Wm. Boucher, Jr., of No. 87½ West Baltimore street, Baltimore, Md., would oblige the music trade very much if he would permit us to print any documents he may have in his possession which fully or even partly substantiate the foregoing statement. Their production would, no doubt, be highly instructive, if reliable.

## The Proper and Only Way.

MANUFACTURERS should always, on principle, protect their agents and give them exclusive control of the territory assigned to them. Some manufacturers do not; some do. The following illustration explains the course one piano manufacturing firm pursues. This firm was approached by a gentleman here, who had a commission from a friend in Chicago to buy him a piano. He requested the firm here to sell the piano. The firm most decidedly refused to sell him unless it was understood that the piano was to remain here. "Tell your friend in Chicago to see our agents in that city who have absolute control of our pianos there, and whose territory we would not invade," was the suggestion, "but to sell you one of our pianos and deliver it somewhere for you to ship into our agent's territory, all this to be without the knowledge of our Chicago people, is an impossibility."

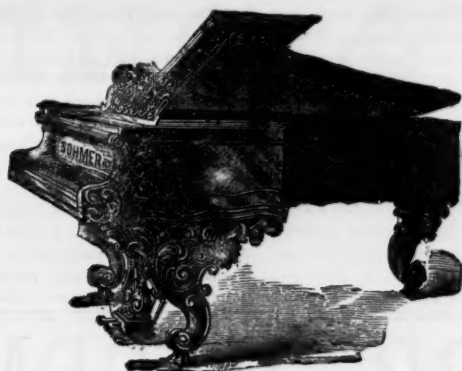
The name of the New York firm of piano manufacturers in the case is Hardman, Dowling & Peck. We can at any time, if necessary, mention the agent's name.

—"Knabe" pianos are used this year at the Metropolitan Opera House during the season of German opera. Many of the artists of the company are also using the "Knabe" piano.



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**AUGUSTUS BAUS & CO.,**

HIGHEST STANDARD OF EXCELLENCE. LOWEST POSSIBLE PRICES.

Correspondence solicited. Agents wanted everywhere.

WAREHOUSES: No. 26 WEST TWENTY-THIRD STREET, NEW YORK.

MANUFACTURERS OF

**PIANOFORTES.**

Known everywhere, and sold by the trade as in all respects first-class instruments.

**MUNROE ORGAN REED CO.,**

MANUFACTURERS OF THE

**MUNROE PATENT ORGAN REED,**

And Dealers in all kinds of Organ Material,

No. 25 UNION STREET, WORCESTER, MASS.

GEORGE BOTHNER,

Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

WANTED.—BY ONE OF THE LEADING and well-known Tuners and Repairers of New York, town or country work; advantageous arrangements made with piano dealers, also, with music teachers, for introductions. Address B. B., 2133 Fulton ave., near 16th st. and Third ave., New York.

ESTABLISHED 1794.

GEORGE WILLIG & CO.,  
Music Publishers.

Special inducements given to Dealers in Sheet Music  
6 N. CHARLES ST., BALTIMORE, Md.

DEALERS IN PIANOS AND ORGANS.

**DECKER  
BROTHERS'**

MATCHLESS

**PIANOS**

33 Union Square, N. Y.

**FISCHER**  
ESTD 1840.  
**PIANOS**  
RENOWNED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE

**THE WILCOX & WHITE ORGANS**

Are Manufactured with an advantage of over THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., MERIDEN, CONN.

**Chickerings.**

THE most imposing building along the whole length of Tremont street, Boston, is unquestionably the massive Chickering pianoforte factory occupying a whole block in the very heart of the city. Although attracting the attention of every passer-by on account of its outward appearance and its size, no one can appreciate the extent of the factory unless one visits the interior and gives attention to the object it has in view and the results attained in it.

With floor upon floor filled with workmen, with material, with half-finished and with finished pianos ready for shipment all over the globe, this Chickering factory is indeed one among the many interesting spots to visit in the "Hub."

The past few years have been the most prosperous in the annals of the house of Chickering, as during the same the production of pianos per annum has increased to such an extent that the great facilities which the factory offers have been strained to the utmost and economy of room has become a study with the firm. Any one who may question so broad a statement can convince himself by paying a visit to the factory and seeing for himself, and he will find the every square foot of the immense building is utilized for some practical purpose.

This unexampled prosperity is due to a combination of causes, all due to the strict adherence to a well-defined system of manufacturing and of doing business. As a result of this system, adopted and punctiliously carried out by the firm, the Chickering pianos have been sold in larger numbers during the past few years than

heretofore, and the agents who are to-day controlling the sale of the same in all sections of the country are not only energetic and active in placing them among the best people, but are in many instances indeed enthusiastic.

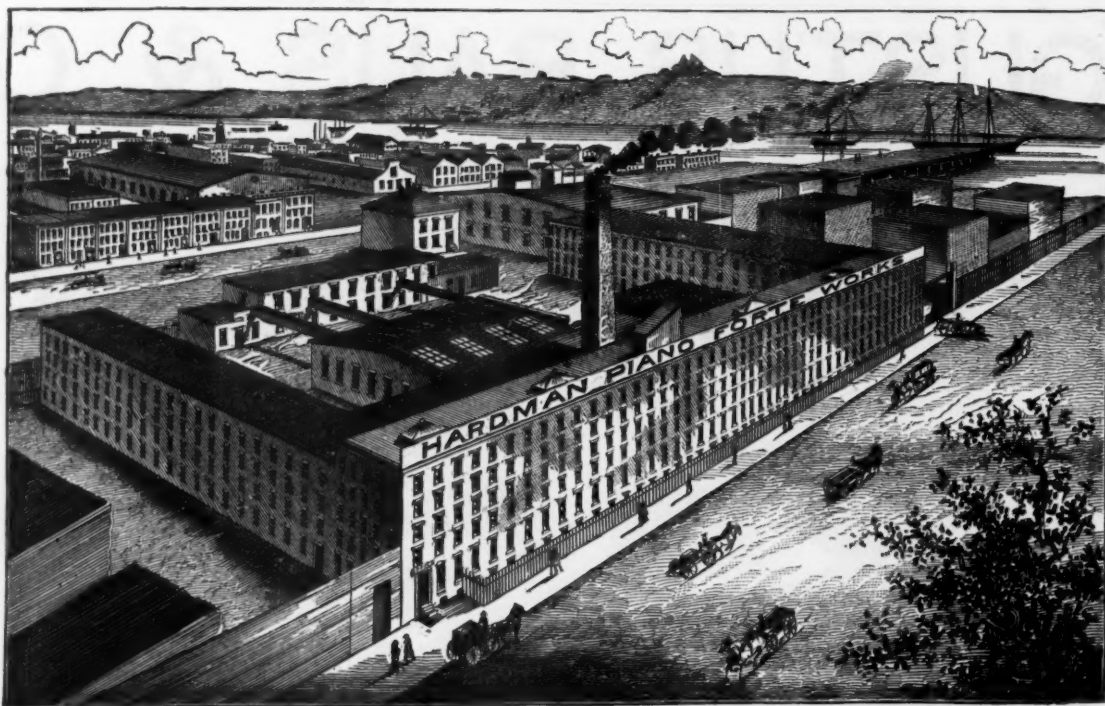
During the coming winter season the productive capacity of the factory will be tested to its very utmost limits, as assurances of a large trade are already at hand.

**Mr. Henry Behning, Jr.'s, Trip.**

NEW ORLEANS, La., and Galveston, Tex., are the cities included in Mr. Behning's trip during the coming week. In each of these cities the "Behning" piano has a high reputation for excellence in all respects, and dealers who have not yet handled the instrument and who can secure the agency, will be able to satisfy with it all demands made by musical people.

# THE "SUPERB" HARDMAN PIANO.

OFFICE AND FACTORY:  
48th and 49th Streets, and 11th and 12th Avenues,  
NEW YORK CITY.



WAREHOUSES:  
No. 146 Fifth Avenue,  
NEW YORK CITY.

## HARDMAN, DOWLING & PECK.

## HALLET & DAVIS CO.'S PIANOS. GRAND, SQUARE and UPRIGHT.

Indorsed by Liszt, Gottschalk, Wehli, Bendel, Strauss, Saro Abt, Paulus, Titiens, Heilbron and Germany's Greatest Masters.

WAREHOUSES: 436 Washington Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C. State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

## E. P. CARPENTER ORGAN CO. | ORGAN ACTIONS.

ESTABLISHED 1850.  
FACTORY, BRATTLEBORO, VT.

**Professional Cards.****A. E. STODDARD,**

Baritone. Oratorio and Concerts.  
Address, Steinway Hall, New York.

**OTTO HACKH,**

Address Professor of Pianoforte, Grand Conservatory of Music, 46 W. Twenty-third Street; or, Augustus Baus & Co.'s Piano Rooms, 26 W. Twenty-third Street, New York.

**C. A. CAPPA,**

(Seventh Regiment Band, formerly Grafulla's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address: 25 Union Square, New York.

**LYONS MUSICAL ACADEMY,**

Lyons, N. Y. (founded 1854). Daily lessons. Noted for furnishing excellent teachers. Imparts best modern technique and artistic execution. Address L. H. SHERWOOD, M. A., Principal.

**MISS BELLE COLE,**

Contralto, Oratorio and Concerts. The undersigned is authorized to make engagements for Miss Belle Cole, who has made a great success with Theo. Thomas' Orchestral Concerts on his tour from ocean to ocean. GEO. COLBY, 23 E. 14th Street, New York.

**MAX TREUMANN,**

Baritone, Concert and Oratorio Singer. Vocal and Piano Teacher. 207 East 16th St., N. Y. City.

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Violin School, combined with Piano and Theory. Ensemble and Orchestra Classes free of charge. Beginners with abilities will also be taken. Office hours from 9 to 12 o'clock every morning, except Sundays, in Eureka Hall, corner 9th and Walnut Streets, Cincinnati, O.

**MR. TOM BULLOCK,**

Tenor. Concert, Oratorio, Vocal Instruction.  
Address, Steinway Hall, New York.

**JOHN BAYER,**

Piano Instruction. Address, Steinway Hall, New York.

**FREDERICK W. JAMESON,**

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Care of Wm. A. Pond & Co., 25 Union Square.

**MISS ANNIE E. BEERÉ,**

Concert Contralto. Address MUSICAL COURIER Office, 25 E. 14th Street, New York.

**HERMANN O. C. KORTHEUER,**

Pianist and Piano Teacher, 145 Atlantic Avenue Brooklyn, N. Y., and Steinway Hall.

**MR. FREDERICK LAX,**

Solo Flute of Gilmore's Band; also Solo Flageolet. Open for concert engagements. Address, Office Musical Courier, 25 E. Fourteenth St., New York.

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Solo Pianist, and Teacher of the Pianoforte  
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Prima Donna Soprano. Concert and Oratorio.  
Address Geo. W. COLBY, 23 East 14th Street; or residence, 137 West 49th Street, New York.

**MR. WILLIAM COURTNEY,**

Concert Oratorio and Vocal Instruction.  
Address 27 Union Square, New York.

**MISS HATTIE J. CLAPPER,**

Contralto for Concert and Oratorio. Address Mr. W. COURTNEY, 27 Union Square, New York.

**ANTHONY J. DAVIS,**

Instruction in Music in all of its branches. Organist of Temple Emanu-El, Forty-third Street and Fifth Avenue. Address Wm. A. Pond & Co., 25 Union Square, New York.

**C. F. DANIELS,**

Composer, Pianist and Organist. Pupils received and MSS. revised for publication. Address at GRAND UNION HOTEL, 42d Street and Fourth Avenue, New York City.

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Solo Violoncello. Address MUSICAL COURIER, 25 East 14th Street, New York.

**VOGT CONSERVATORY OF MUSIC,**

No. 19 East 14th Street, New York City.

**FREDERIC GRANT GLEASON,**

Teacher of Piano, Organ, Composition and Orchestration. Lessons in Musical Theory given by correspondence.  
Address, 170 State Street, Chicago.

**WM. BOHRER'S TRANSPOSITOR.**

This Transpositor, invented by Mr. WM. BOHRER, is an attachment to the pianoforte, which enables the performer to transpose a composition from its published copy into any key desired. It consists of an ordinary movable key-board, sliding upon a light frame. When needed it is simply placed over the key-board of the pianoforte, and is removed from it again by simply lifting it off; not a single screw nor any alteration of the pianoforte whatsoever being required. The Transpositor is of a most elegant and durable form, none but first-class material being used in its construction. It will be found to be a most important and useful auxiliary to every pianoforte, and will be of the greatest practical value to all who are engaged in the art of singing. Price, including box, \$100. On exhibition at STRINWAY & SONS, E. 14th St., EDWARD SCHUBERTH & Co., No. 23 Union Square.

**L. M. RUBEN,**

MANAGER

— FOR —

**Leading American Artists,**

STEINWAY HALL, NEW YORK.



# BEHNING & SON'S

NEW STYLE,

No. 10½,

Ebonized Upright.



NEW STYLE,

No. 10½,

Ebonized Upright.

## A \* WONDERFUL \* PIANO.

WAREROOMS,

FACTORY,

No. 3 West 14th Street, 124th Street and First Avenue,

— NEW YORK. —

# AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,  
SOLID IN CONSTRUCTION,  
BRILLIANT IN TONE,  
MAGNIFICENT IN TOUCH,  
BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

*Correspondence Solicited.*



HANDSOME IN DESIGN,  
SOLID IN CONSTRUCTION,  
BRILLIANT IN TONE,  
MAGNIFICENT IN TOUCH,  
BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

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## PIANO-FORTES.

CATALOGUES AND PRICES MAILED ON APPLICATION.

Warerooms, 26 West 23d Street, | Factory, 528 West 43d Street,  
NEW YORK.



—Patent No. 307,222 has been granted to C. & F. Pietschmann for a hand-organ.

—George D. Smith's branch store in Buffalo is considered the handsomest piano wareroom in that city.

—For the past twenty-nine years, D. P. Faulds, of Louisville, Ky., has been handling the Chickering piano.

—The New Orleans Exposition will open on December 16, the latter date having been positively decided upon.

—Mr. Julius Estey was in town last week, on his way to Atlanta, Ga., where he will remain one month or so.

—The Whitney & Holmes organ, manufactured in Quincy, Ill., will be represented in this city, from on or about December 1.

—S. T. Gordon & Son recently purchased a large number of single reed organs—a kind of job lot of one or two hundred—for \$25 apiece.

—Pianos made in Derby, Conn., under the auspices of the Sterling Organ Company will soon be seen in this city at the warerooms of E. H. McEwen & Co.

—The oldest music-publishing house in the United States is George Willig & Co., Baltimore, Md. Mr. George Willig, the founder of the house, came to this country in 1794 and established the business that year. It is now owned by his two sons, but the firm-name, of course, continues.

—N. I. Jencks, of the Mechanical Organette Company, is dead.

**WANTED.**—By a young man of experience a position as salesman in a music house; is a good pianist, has a knowledge of bookkeeping, and can give best references. Address "Music," 1201 Pennsylvania Avenue, N.-W., Washington, D. C.

—The French method of polishing is by using a piece of fine pumice-stone and water; pass regularly over the work with the grain until the rising of the grain is down; then, with powdered tripoli and boiled linseed oil, polish the work to a bright face. This will give a very superior polish, but it requires considerable time, says the *Scientific American*.

—The agency of the "Hardman" piano for Chicago and a considerable adjacent territory hitherto uncovered is now in the hands of the Root & Sons' Music Company. All the Chicago dailies of the past eight to ten days contain large advertisements to that effect, and it appears as if manufacturers of the "Hardman" piano have secured the proper firm with which to push their instruments.

—We seldom publish the complimentary remarks constantly tendered to THE MUSICAL COURIER, but a letter received from a subscriber across the water—Mr. Henry Couper, of Glasgow, Scotland—may in part be quoted as an example of the esteem in which this journal is held. He says: "I may say that I value THE MUSICAL COURIER very much, and prefer it to any of our home musical papers, for which I also subscribe, more especially for its well-written and original articles and comments, and also for its fearless denouncement of swindlers and everything not fair and above board."

—Messrs. Woodward & Brown, of Boston, send us the following from the Boston *Herald*:

**\$21 REWARD.**—If the gentlemen who took the trouble to blow my safe open Sunday morning, 9th inst., will kindly return the small iron vault and contents which they carried away, I will send them what little money they overlooked—only \$31—and "no questions asked;" the contents of that little vault are of no account to you; the insurance policies will not benefit your wives when I am dead; the three or four thousand dollars in notes therein you can make no use of unless you are smarter collectors than I; and the checks made payable to order have no "order" on them, and I don't think you can put an order on them so that the bank will advance much money; you need not get mad and blame me because you failed to find the \$31 in cash, for which sum, if I send it to you, you should, in fairness, return the collaterals, which latter can do you no good, but may save me some inconvenience; now just accommodate me this time, and when you want to look over my business again, on your ringing my bell (I live in first house east of store) I will get up and unlock the safe for you and give you what information I can; I have returned to Sam Mills the two chisels and bit-brace which you borrowed at his shop; by the way, there were  $\frac{3}{4}$  pounds of powder taken from a can upstairs; if you use my powder you should allow me something for it. Address R. F. CARTER, proprietor Ryegate Granite Works, South Ryegate, Vt.

—At the Montreal Exhibition this year, the Exhibition Committee demonstrated its "pigheadedness" in the following manner: A dealer in that city exhibited pianos and organs valued at \$10,000, for which the judges recommended the *highest award*, referring especially to the fact that *that display was the largest, most-varied and best-assorted ever exhibited at Montreal*, and we understand that they were correct in their judgment; yet the "pigheaded" committee, contrary to the terms of the prospectus, did not even take the trouble to *notice the report of the judges*. Great heads! This same committee, however, awarded gold medals for tobacco, fence-wire, vinegar, wheelbarrows and soap, and probably for chestnuts! Great heads!

—"A subscriber" from Baltimore sends us an anonymous postal-card, in reference to a gentleman connected with the piano trade. We could answer fully, but as it is contrary to journalistic ethics to reply to anonymous communications unless the real name is added, as a matter of good faith, we can pay no further attention to the matter. Any communication with a genuine signature will always receive proper attention from THE MUSICAL COURIER.

—Mr. Isaac N. Camp, of Estey & Camp, who returned to Chicago last Friday, told us prior to his departure that in his opinion a revival of trade throughout the West was imminent. The time had come when the crops *had* to be moved, no matter what prices were, and that consequently the usual business, with slight modifications, would ensue. Mr. Camp has made complete arrangements for all the trade from now to New Year's.

—T. F. Kraemer & Co. are doing a large retail and wholesale business in the very highest-priced piano-covers for grands and squares and in their patented scarfs for uprights, which are universally used for the better grade of pianos. The trade in pianostools with this firm has been growing very rapidly, and stools are now shipped in large quantities every day.

—There is absolutely no truth in the rumor that Mr. Fred. Lohr, formerly with Behning & Sons, intends to go into music trade journalism. Mr. Lohr is a piano salesman for wholesale trade, and well known as such by the trade throughout the country. That is his pursuit, and he intends to "stick" to it, all reports to the contrary notwithstanding.

—There have been no changes made with the Chase Piano Company, Richmond, Ind., except that all the Chases employed by the company were dismissed. The company has been working with its full complement of workmen throughout the entire year and continue to manufacture the Chase piano up to its well-known standard.

—Mr. George W. Carter, during his last visit, made no arrangements for the sale of the Vose & Son's piano in this city.

—George Steck & Co. sold three baby grands and two parlor grands at retail last week, an unexampled trade in grands at retail in one week.

—Has Albert Weber a "double"? Although he is in this country, he was also registered last week at the American Exchange in London.

—Victor H. Daniels, formerly with the Loring & Blake Organ Company, is now traveling for Behr Brothers & Co. He is at present in the West.

—Two Sohmer uprights have been shipped to Mollendo, Peru, two Bijou grands to Caracas, Venezuela, and two Bijou grands will be shipped this week to Vera Cruz, Mexico.

—The agency for New York of the "Guild" piano, manufactured by Guild, Church & Co., Boston, Mass., has been placed with Mr. J. N. Pattison, No. 42 Union square, where a number of "Guild" pianos can now be found.

—Smith & Nixon, of Cincinnati, Ohio, inform us that they have just engaged four additional traveling men for their Southern and Southwestern trade, and that their territorial lines for that section for the sale of the Weber piano, are not yet definitely arranged.

—The St. Louis branch of Estey & Camp has just published a small pamphlet containing the names of 440 citizens of St. Louis and vicinity who have purchased Decker Brothers' pianos. The list contains many names of St. Louis musicians and prominent citizens.

—H. W. Day, formerly with Otto Sutro, Baltimore, subsequently with Roe Stephens in Detroit, and lately with Dyer & Howard, St. Paul, is now the manager of the latter firm's branch at Fargo, Dak. Mr. Day, who is not only an excellent salesman and a reliable employee, will now prove himself a thorough manager.

—In a circular recently issued by them, Messrs. Behr Brothers & Co. make the following very opportune remarks: "The more highly educated taste of the period demands, in that part of the piano that is reached by the eye, something more than the old box-like square case, or the angular front of the ordinary upright. The Behr piano, by its symmetrical outlines and elegance of appearance, at once challenges the admiration of the art-loving public."

### Communication.

ST. PAUL, MINN., November 10, 1884.

GENTLEMEN—Replying to your inquiry of November 3, we would state that we are selling the Steinway, Haines, Ernest Gabler & Bro., and Behr Bros.' pianos, and the Mason & Hamlin, Packard Orchestral, and Shoninger organs.

We find in the last year or two the relative sales of pianos over organs is largely increased with us, which state of things we are inclined to think exists to a greater or less degree among all music houses in the West.

We can say very many complimentary things about the excellent line of instruments for which we control the agency. Among our pianos we find the policy of selling only the best and first-class instruments is a profitable one, begetting confidence upon the part of purchasers, and giving invariable satisfaction. As an illustration of this, we recently sold to the well-known humorist, "Bill Nye," one of the Ernest Gabler & Bro. uprights, about which he says in a letter just to hand, "The piano delights every one who hears it. People come for hundreds of miles to sit in the front yard to hear me play." Yours truly,

DYER & HOWARD.



## PROF. M. GALLY'S Self-Playing

# ORGANS & PIANOS

Real Music with EXPRESSION.

THE ONLY AUTOMATIC INSTRUMENTS WHICH PRODUCE IT.

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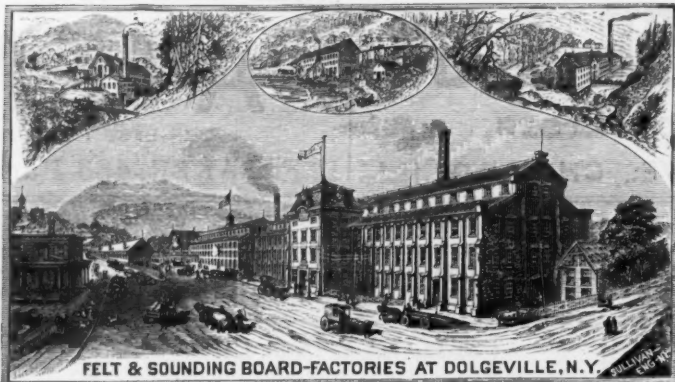
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